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MUSICAL COURIER

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NEW YORK, THURSDAY, AUGUST 31, 1916.

WHOLE NO. 1901.

SAN FRANCISCO SYMPHONY SEASON TO BEGIN OCTOBER 27

Full Text of Letter From President Sproule of Musical Association—Rehearsals to Start October 9—All Concerts to Be Conducted by Alfred Hertz—Bohemian Club Jinks—People's Philharmonic Orchestra Concert

San Francisco, Cal., August 20, 1916.

The full text of the letter of President William Sproule of the Musical Association of San Francisco, setting forth the plans of the San Francisco Symphony Orchestra for the season, of which the MUSICAL COURIER has been advised by telegraph, is as follows:

"The plans for the coming concert season of the San Francisco Symphony Orchestra have taken definite form. Rehearsals will begin on October 9, 1916. The first symphony concert will take place on October 27, 1916, and the regular concert season will end on April 1, 1917. The symphony concerts will be given in the Cort Theatre on Friday afternoons every two weeks. A concert will also be given on each Sunday following the Friday symphony. It is the intention to give concerts in the more popular forms of music on the other Sundays during the season. The season will thus consist of twelve pairs of concerts and ten popular concerts. We also contemplate fourteen concerts for educational or festival or out-of-town purposes, making a total of forty-eight concerts within twenty-three weeks.

"All of these concerts will be under the direction of Mr. Alfred Hertz as the musical director of the association. For the first time in this city the members of the orchestra have been engaged for the full period of the concert season, and none of the musicians may play in any other orchestra unless the written consent of the musical director is obtained by the musician with the approval of the association.

"The scope of the undertaking will be recognized in the fact that it requires the members of the orchestra to play together for hours every day during a period of practically six months.

"The orchestra will consist of eighty members, sometimes more, depending on the works to be rendered. Many weeks have been devoted by Mr. Hertz to the selection of the musicians. They are chosen for their ability as artists and their fitness for this orchestra as an organization of the highest class. With such an orchestra under the masterly direction and perfect discipline now assured us, the Musical Association is safe in promising the community a musical season that will be a distinct step forward in
(Continued on page 32.)

OPERA PLANS

San Francisco Has an Ambitious Scheme—Fresh Rumors of a Change in Chicago

Several weeks ago the MUSICAL COURIER pointed out the fact that there were to be more operatic companies, distributed over a wider field in America the coming season than ever before. For some reason or other—perhaps because of the unprofitable conditions now existing in Europe on account of the great war—the impresarios seem to have turned their attention particularly to America, and it may be that the public appetite for opera will increase with feeding, provided the food is of the proper quality.

There is on foot in San Francisco an ambitious project looking to the establishment there of a permanent Italian opera. The particular feature which distinguishes this project is the fact that it is distinctly an Italian project, the best known of the San Francisco Italians being behind it. Editor Patrizio, of the San Francisco Italian daily, L'Italia, is particularly interested in the scheme, and was recently in the East for a conference. The plan embraces the erection of a large new theatre, especially designed for operatic performances, as the home of the company, to be ready by the fall of 1918, when it is proposed to start the first season. It is not improbable that Adolfo Bracale, now impresario of the winter season at the Teatro Nazionale, Havana, will be general manager of the San Francisco company in case the ambitious plans of the projectors are realized, and it is also said that the musical

direction will be in the hands of a prominent conductor now associated with the largest American opera house.

Rumors persist to the effect that next winter will be the last one of the existence of the Chicago Auditorium. It is no secret that the theatre has never been a paying venture for its stockholders, due to some extent to the fact that a portion of the property on which the Auditorium is built belongs to the Chapin Estate, to which the Auditorium stockholders are obliged to pay a yearly rental, \$20,000 at first, later raised to \$30,000, and finally to \$40,000. So the end of the season 1916-17 is very likely to see the theatre razed and replaced by a business block.

Coupled with this story of the passing of the Auditorium is another to the effect that the present Chicago Opera Association will also cease to exist after the coming season in that theatre, and that large plans are on foot for the formation of a new organization there on a scale commensurate with the size of the city, with one of the partners of Sears, Roebuck & Co. as the principal financial backer.

NEW YORK'S FIRST OUT OF DOORS OPERA

Two Performances for the Benefit of the Civic Orchestral Society—Metropolitan Stars Unanimously Volunteer

The summer concerts of the Civic Orchestral Society came to a close on Tuesday evening of this week. Though the artistic success, under the extremely capable conductorship of Walter Henry Rothwell, has not been second to any series of concerts ever given in the metropolis, it is no secret that the financial results have not met the hopes of the guarantors, who will be called upon to make up a considerable deficit. In order to help meet this and to show the interest taken by the musical artists themselves in the splendid object which the society has in mind—the presentation of the very best music in the very best way at prices within the reach of the most modest purse—two open air performances of opera, the first ever given in New York, have been arranged to take place at the Stadium of the City College on September 18 and 21. On the former date "Die Walküre" will be presented; on the latter the familiar double bill, "Cavalleria Rusticana" and "I Pagliacci." The general management will be in the hands of the Metropolitan Musical Bureau and a splendid list of artists have volunteered their services. Artur Bodanzky will conduct "Walküre" and the cast will include Melanie Kurt, Johannes Sembach, Margaret Matzenauer, Maude Fay, Carl Braun and Basil Ruysdael.

The Italian operas will be conducted by Arnaldo Conti and the casts will include Johanna Galski as Santuzza, Pasquale Amato, Luca Botta, Edith Mason, Marie Rappold and other prominent artists. The chorus of the Metropolitan Opera House will participate and the chorusmaster and assistant conductors have all offered their services in the musical preparation. The price of seats will range from 25 cents to \$2.50.

This is a truly remarkable demonstration of appreciation on the part of the Metropolitan artists of their gratitude to the New York public which has so faithfully supported them, for all the members concerned have volunteered their services without charge.

Damrosch Girls Lost in Woods

A press dispatch from Bar Harbor, Me., says that Gretchen, Anita and Polly Damrosch, daughters of Walter Damrosch, while out on a climbing trip on Green Mountain, Mt. Desert, lost their way in the dense fog and, unable to find the trail which would take them back to their father's cottage, were obliged to spend the night on the summit, where they were found early the next morning by searching parties, tired out, but none the worse for the experience.

Aborn Opera Plans for 1916-17

Plans for the coming season of the Aborn Opera Company have just been announced. The season will begin early in the fall at the National Theatre in Washington, and the following cities will be visited in the order named: Baltimore, Brooklyn, Boston (Boston Opera House),

Buffalo, Chicago, Kansas City, St. Louis, Cincinnati and Pittsburgh, after which the company will return to New York, opening in January for a season of several weeks at a theatre not yet announced. The prices will be on a scale of 25 cents to \$1 in all the cities visited. The repertoire to be sung, both in English and the original languages, will embrace: "The Jewels of the Madonna," "Samson and Delilah," "Romeo and Juliet," "La Gioconda," "Aida," "Madame Butterfly," "La Bohème," "Thais," "The Tales of Hoffmann," "Lohengrin," "Tannhäuser," "Boris Godounoff," "William Tell," "Cavalleria Rusticana," "The Secret of Suzanne," "Pagliacci," "Hänsel and Gretel," and other operas.

THAT MIDDLE WEST OPERA COMPANY

It Is Not Being Formed in Cincinnati—Complete Facts About Organization to Be Given Out by the Musical Courier

The statement in a musical weekly that three prominent operatic artists have been engaged for the "Cincinnati Grand Opera Company" is most interesting and entirely correct, except for the fact that no Cincinnati Grand Opera Company is being formed. The MUSICAL COURIER of August 24 contained the following statement: "A new opera company will make its appearance in the Middle West in November and will give performances in four large cities in that territory on a scale unsurpassed by any other organization." This paper is in touch with the organizers of this project, and has complete information as to the cities to be included in the circuit, the artists to be engaged, the repertoire of the company, the time and duration of the season, etc. At the request of the promoters, whose ambitious plans will shortly be complete in every detail, the MUSICAL COURIER will print the complete story in the issue of September 7.

This is in accordance with the MUSICAL COURIER's policy of insuring the utmost accuracy to any news printed in its columns. If a story is only a rumor, the MUSICAL COURIER prints it as such; if it is a fact, it is so stated. But this paper is not addicted to the habit of printing news about opera companies which neither exist nor are contemplated, nor any other musical "news" which is incorrect.

VOLPE INSTITUTE OF MUSIC FOUNDED

Distinguished Teacher and Conductor Opens a School in New York City

A new word is to be added to the musical circles of New York and that is "Vim." In the terms of good English, this stands for the Volpe Institute of Music, which Arnold Volpe, the noted violinist and orchestral conductor, is to head. The institute, which will open September 15, is located in the new conservatory building, 146 West 77th street. That "Vim" will be the watchword of this institute and that its success will be sure is to be expected, for few men in New York have a more extensive acquaintance throughout the United States than Mr. Volpe, and the announcement that he is to head a school of music should at once attract many students.

Mr. Volpe is widely recognized as a teacher whose success has been more than usual, and today scores of his pupils are to be found in the best orchestras of the country. Mr. Volpe, who studied with Leopold Auer and
(Continued on page 32.)

A New Hammerstein Rumor— More Opera for New York?

Stories connecting the names of Oscar Hammerstein and his dearest friend of former days, Opera, will not down. The latest is to the effect that Oscar recently held a conference with the chairman of the board of directors of the Metropolitan Opera Company, with the result that he was assured that the Metropolitan organization would entertain no objections to his presenting opera at the Lexington Opera House, New York, provided the highest price charged for seats would not exceed \$2. Mr. Hammerstein one day last week insisted over the 'phone that he had by no means abandoned his always cherished intention of giving opera in New York, and it may be that the project will take the form suggested above.

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REFLECTIONS FOR SERIOUS PIANO STUDENTS

By Sidney Silber, Head of the Piano Department of the
University School of Music, Lincoln, Neb.

The pianist's Bible should open with these words: "In the beginning God created rhythm."

There is no bad music; what is known under this heading is simply the abuse of music.

The salvation of the fine arts in our present day world lies in democratizing them.

Slaves of academic tradition hold up their arms in horror at the thought of using the damper pedal in Bach's works. Would Bach, were he alive, use the pedal?

The vital defect of most pianists is tonal charm and style.

It is frequently more difficult to extract music from a composition which is easy to decipher than from one bristling with notes.

The philosophy of a distressingly large number of piano instructors which insists that the student must spend years in the acquisition of mechanical efficiency before he can interpret is just as erroneous and discouraging as the philosophy of the average person who believes that he must be wealthy before he can really enjoy life.

Urmistakable characteristic of the amateur: He who plays fast when there are few notes in the measure, and slowly when there are many.

Music is the most socializing of all the fine arts—so we are told. Why, then, are most musicians so unsocial?

Rhythm and time are not identical. "Time-servers," like prisoners behind the bars, cannot enjoy the fullest measure of freedom and liberty.

All notes are not created free and equal—just as little as men are. Such philosophy and altruism are misplaced and erroneous. As in life, there are always more workers than

masters. The short notes are the workers. Don't give them undue importance.

You would not expect an automobile to move under its own power if the gasoline tank were empty. Just so must there be "motive power" in music which is supplied by enthusiasm and imagination.

Did you ever hear of a piano student becoming an important interpreter whose sole attention in learning a composition was directed to notes and time? The saying, "Everything comes to him who waits," does not hold good in this relation.

Definition of a great interpreter: One who makes others feel the way he wishes them to feel.

If our country continues in intelligent appreciation of music at the same rate as the record of the last twenty-five years attests, there will be no just cause for calamity howlers to lament the lack of appreciation of our native-born artists and composers.

Art lives without artists, but artists cannot live without art.

"Thumbitis," "fingeritis" and "pedalitis" are three distressing diseases to which numerous students are heir.

The piano is not played with the fingers only; it is played with the entire being, as music is a force pervading the entire ego. Very much like joy in a dog. Does he feel joy only in his tail, when he is seen wagging this extremity? It cannot be; for when the dog is "curtailed" (pardon the pun), he is still able to feel and express joy.

Discriminate well between the music reproducer and the music recreator. The former is a slave of the printed page—a matter of fact, prosaic individual; the latter reads between the lines, senses the general spirit, and—gives expression to it.

Idelle Patterson a Versatile Artist

R. E. Johnston has completed arrangements with Idelle Patterson, the charming American soprano, for a concert tour next season. Miss Patterson is the happy



IDELLE PATTERSON,
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whether in recital, musicale or concert. She lends dignity and conviction to the lines of the sacred operetta form entitled oratorio. Elegance, perfection and accuracy of diction make alive her inspired delivery of the great arias of "The Creation" and "The Messiah," and the repertoire of the distinguished oratorio form generally. Her repertoire includes also the famous songs of civilized nations.

Her reputation as a prima donna of operettas of the Gilbert and Sullivan school, and those of foreign and American composers for the light opera stage, is sufficient to render her name on the billboards an unmistakable drawing card.

Margaret George, Soloist. With Creator and His Band

Margaret George, the Canadian soprano, who is well and favorably known in Italy and her native land as a singer of genuine worth, is on tour as soloist with Creator and his band. At present she is in Kansas City, where her work is winning the enthusiastic praise of press and public. The famous bandmaster has himself arranged a number of special orchestrations for her which are meeting with unqualified success. The organization plans to appear in Cincinnati very soon, and Miss George will undoubtedly win a decided place in the hearts of the music lovers of that city, as she has in those cities which she has visited hitherto.

Fire Adds Excitement to Dr. Voorhees' Vacation

Dr. Irving Wilson Voorhees, the eminent New York physician, is spending his vacation in the Thousand Islands, where he declares he is enjoying a good rest. A passage in a recent letter read: "About the only excitement we have had was when the fire engine house took fire and came near burning up the whole village. Of course, I did my best to help put it out, and luckily only one fireman was hurt. This man was cut by flying glass. Three stitches and a sterile dressing fixed him up and he went back to work with his other hand."

"Where music dwells
Lingering and wandering on as loth to die,
Like thoughts whose very sweetness yieldeth proof
That they were born for immortality."

—Wordsworth.

NICOLO PAGANINI

The First German Criticism on Paganini—The Furore He Created in Vienna, Berlin, Paris and London—His Last Days at Nice—The Church Refuses Him a Christian Burial—The Intercession of the Pope

By ARTHUR M. ABELL

VII.

Of interest is the first German criticism on Paganini, which was written in 1813 by a Milan correspondent of the *Leipziger Musikalische Zeitung* after the violinist's appearance in Milan. He writes: "Signor Paganini of Genoa, whom the Italians consider the greatest violinist of the world, came and gave concerts here in the opera house La Scala. The attendance was enormous. Everybody wanted to see and hear this wonderful man, and everybody was astounded in the highest degree.

"His playing is really incomprehensible. He plays certain runs, jumps, and double stops that have never been heard by any other violinist. He plays two, three, and four parts at once. He imitates wind instruments, and he plays in the highest position close to the bridge the chromatic scale so pure and true that it is really unbelievable. He plays the most difficult passages on one string alone, at the same time playing a pizzicato accompaniment on the other strings. One often finds it difficult to believe that one is not listening to several instruments. In short, he is the greatest violin player the world has ever heard. Needless to say that he created a furore at his concert. He was especially successful with his variations entitled the 'Witches Dance.' He gave eleven concerts here during a period of six weeks and also played several times at court."

Paganini in Vienna

Not till the year 1828, aged forty-four, did he leave his native land and seek fame and fortune in foreign countries. His appearance in Vienna set the Danube city wild. He appeared there twenty times in public in four weeks and the enthusiasm grew from concert to concert. Vienna was literally Paganini-mad. Paganini fashions were introduced. There were "Paganini hats," "Paganini gloves," "Paganini neckties," and even "Paganini bretzel." The unparalleled enthusiasm culminated in the stamping of a Paganini coin with the violinist's portrait bearing the inscription "Vienna 1828" on one side and "Perituris Sonis Non Peritur Gloria" on the other. It is said that 600,000 of these coins were issued.

The Violinist in Berlin

From Vienna he proceeded to Prague and thence to Berlin, where his friend Meyerbeer had paved the way for him so effectively that he was awa'ted with the greatest impatience. After his first concert in the Prussian capital, Rellstab, then the leading critic, wrote of him: "I heard it and still I could not believe it. All other great violinists have a style that we can follow. The powerful Spohr, the fiery Lipinsky, the elegant Lafont—we have admired them all; but Paganini is joy, scorn, lunacy, excruciating pain. With him the tones are merely means to an end and even the melting mood, which he creates, he often destroys by sudden harsh tones and dissonances. But he soon winds again a golden thread around our soul and threatens to draw it out of our body."

He Composes "God Save the King"

During his stay in Berlin the artist was made much of by King Frederic William, and to show his gratitude Paganini composed his variations on "God Save the King," which were dedicated to the monarch. This piece has no musical value, but it is a remarkable conglomeration of technical intricacies, including among other feats a pizzicato trill. I never heard it in public but once.

Goethe Hears Paganini

Paganini concertized in Germany for two years, visiting every town of importance and arousing everywhere the same unparalleled enthusiasm, giving several concerts in all of the larger cities. Some twenty-five years ago I met at Weimar an old lady, Frau Geheimrat Junge, who had heard Paganini when he played in Weimar on October 31, 1829, so I am in a position to describe the impressions of an eyewitness to one of his concerts. She was then a young girl of about fifteen summers, and she declared it was by far the most vivid of her youthful recollections. The audience was a most distinguished one and included the entire court. Goethe was also present, being then in his seventy-ninth year. The excitement had been at fever heat ever since it had been announced that

the renowned violinist would play in Weimar. The house was sold out for weeks ahead, although the prices were three times the ordinary. The piece that impressed the girl most was the "Carneval of Venice," which Paganini played with indescribable fire and abandon, casting now and then scornful glances at the audience. The public was beside itself with joy, and even the majestic Goethe was visibly moved by Paganini's tones.

How He Conquered Paris and London

Paris was in just the mood for a Paganini carneval when the Italian arrived there the end of February, 1831. The revolution of July had stirred up the young hot leads, and the battle between romanticism and classicism in all the fields of art was at its height. In a former article I quoted some of Paganini's Parisian receipts. He took in over 165,000 francs at eleven concerts given within six weeks.

"It was a god-like and at the same time a diabolical enthusiasm," wrote one of the leading critics. "I have never heard anything like it in all my life. The public is literally mad, and he is enough to make one mad."

London was no less enthusiastic, and these two capitals marked the flood in the tide of his receipts, which, however, were always great. The London public was just as crazy as the public of Paris, Berlin and Vienna had been. Wealthy ladies of the aristocracy took lessons with him just to say that they had studied with the "modern Orpheus," and he charged them fifty pounds (\$250) for an hour's instruction, which they gladly paid. For a concert at court he demanded such an excessive fee that the King protested, whereupon Paganini said to him: "Your Majesty can hear me cheaper by attending one of my concerts at the theatre." In giving his farewell London concert, Paganini resorted to a device that later became so popular with P. T. Barnum, and the farewell tours of his circus. Paganini announced his "last" London concert, which was largely attended. Then he gave another one, declaring that this was "the last concert of all." A third farewell concert was "absolutely the last," and a fourth was "really the last concert." And this it actually proved to be.

The violinist made an extended tour of the provinces, giving one hundred and thirty-two concerts in Great

Britain. A few months later he visited England again and before returning to Italy, made a third tour.

The Paganini Casino

After leaving England he returned to Paris, where he became involved in an unfortunate speculation that cost him dearly. He was induced to become the main stockholder in an establishment that was founded and named the "Paganini Casino." It was ostensibly a concert hall, but in reality it turned out to be a gambling den, which was finally closed by the police. It went into bankruptcy and Paganini lost a large sum of money thereby.

In Italy Again

On his return to Italy Paganini was everywhere received like a king. Desiring to settle down after his many wanderings, the violinist purchased a beautiful estate near Parma, where he spent the last years of his life, when not traveling on concert tours. Paganini's health was always frail, and he was frequently compelled to interrupt his concert tours because of serious illness. Early in 1840 his old trouble, tuberculosis of the throat, assumed such alarming symptoms that he went to Nice hoping for recovery in the mild climate of the Riviera. But it was a vain hope and he passed away on May 27, 1840, in the arms of his friend, the Conte di Cessole, whose guest he was. A few days before his death a priest came to give him the last sacrament, but Paganini, who was quite unaware of the approaching end, refused it.

The Church Refuses Christian Burial

What now followed will always remain one of the most disgraceful episodes in the history of music. Paganini, who had lent new lustre to his native country, was denied Christian burial by the Catholic authorities, because the priest, who had visited him declared that the violinist refused to receive the last sacrament on his death bed. In vain did the Conte di Cessole and other powerful friends of the diseased protest. Even the King, Carlo Alberto, used his influence, but to no purpose. The Church declared that the body must remain above the earth. So the mortal remains of the world's greatest



A GROUP OF PAGANINI ILLUSTRATIONS.

1. The "Casino Paganini" in Paris, erected ostensibly as a concert establishment, but which in reality turned out to be a gambling den. Paganini was an innocent victim of this scheme, which cost him dearly in money and reputation. 2. The palace of Count di Cessole (the large building on the left) at Nice, where Paganini died and where he lay in state. 3. The tomb of Paganini, with his bust in the cemetery of Parma. 4. Paganini's home near Parma, known as "Villa Cajone," where he spent the last years of his life. 5. Paganini on his death bed.

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violinist were embalmed, and for a long time lay in state in Cessole's palace.

The Pilgrimage to His Bier

The affair became known throughout the breadth and length of the land, and now followed a veritable pilgrimage. Thousands, who had admired the great artist's playing, came from all parts of Italy to see him lying in state and to do homage to his memory. This angered the Bishop of Nice and his priests, who demanded of the Governor that the body be removed. So it was taken away under military escort and deposited in the cellar of a lazaret at the neighboring Villafranca. In that wretched place it lay for more than three years, and it was rumored among the superstitious village and fisher folk that Paganini's ghost wandered about at night, and that the tones of his violin were heard from the roof of the lazaret. During all this time the Conte di Cessole and other friends of Paganini were endeavoring to secure the rights of burial, but all in vain. Finally the last step was taken: they went direct to the Pope. His Holiness, after a thorough investigation made by three archbishops, which the Pope had selected for the purpose, decided that Paganini had always been a good Catholic and he commanded that the remains be given a Christian burial. So on August 20, 1843, the body was removed from the lazaret and taken to Pulivera, where his son Achill had a villa, and buried. Later the body was removed to Parma and reburied, but here thirty years later it was again unearthed, and it was not till 1895, fifty-five years after his death, that Paganini's mortal remains finally found their last resting place in an honored and permanent tomb in the cemetery of Parma. A beautiful monument with the bust of the illustrious violinist was erected a few years ago. Here his mortal body, which had been as restless in death as it was in life, found at last peace and rest.

(Concluded.)

Karl Schneider to Resume

Teaching September 15

Karl Schneider, the choral director, orchestral conductor and vocal teacher of Philadelphia, will reopen his studios on September 15. Mr. Schneider has been enjoying a summer, which has included visits at Spring Lake, N. Y.; Magnolia, Mass., and Portland, Me. At present he is at Seabright, N. J., where he is having a delightful time with his friend, the eminent artist and portrait painter, Rittenberg. Previous to the European war, Mr. Schneider, who is widely known as the conductor of the Treble Clef Club of Philadelphia, spent his summers in Munich. There, owing to the continued demand for his instruction, his studios



KARL SCHNEIDER.

Well known Philadelphia conductor and vocal instructor.

were the scene of many interesting musical events and the place where musicians delighted to congregate.

Wilhelm Augstein Is Very Busy

Wilhelm Augstein, the New York vocal teacher and exponent of the school of the late Frank King Clark, has been busy teaching at his studios in the Metropolitan Opera House Building all through the summer, his sole recreation consisting in excursions and week end trips to the Long Island and Jersey summer resorts. Together with some of his regular students Mr. Augstein had accepted a number of professionals from the South and Far West, who had applied for study during their summer vacation to be spent in New York. Mr. Augstein looks back on a very successful year. His achievements during this period and

the results accomplished by several of his artist-pupils in the concert field have widened his reputation especially among the professional singers. Numerous applications for the coming season promise a busy winter term for Mr. Augstein.

Mary Garden Coming to America

Manager R. E. Johnston announces that Mary Garden will arrive in this country about November 15. Her first



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MARY GARDEN.

Who will, at the conclusion of her engagement with the Chicago Opera, make a limited number of concert appearances during February and March, 1917, under the direction of R. E. Johnston. Miss Garden will appear at the Biltmore Friday Morning Musicales in New York, on December 1, 1916.

concert appearance will be in the New York Biltmore series of Friday morning musicales on December 1. After her engagement with the Chicago Opera Association she will be available for a limited number of concert appearances in February and March.

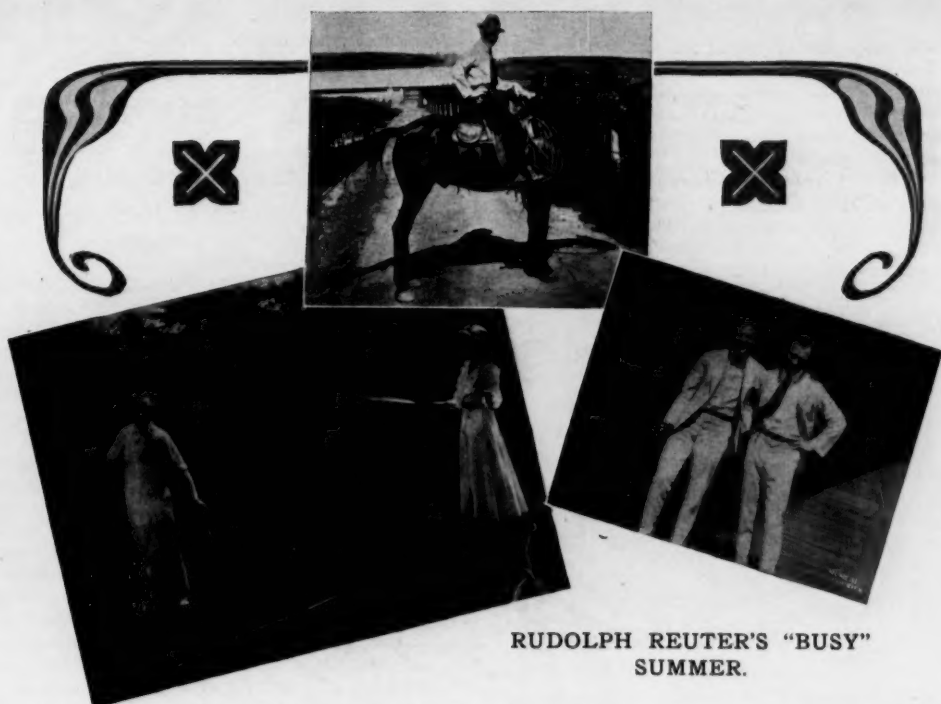
Marcella Craft and the Minneapolis Symphony Orchestra

Negotiations between M. H. Hanson and Wendell Heighton have just been completed whereby Marcella Craft will appear as soloist with the Minneapolis Symphony Orchestra at Los Angeles, Cal., on February 4, and in San Francisco, February 8. Miss Craft will sing the closing scene from Richard Strauss' "Salome," the exclusive rights of which she has just acquired for another season. These engagements will make the fourth appearance for the noted soprano with the Minneapolis Symphony Orchestra next season, as she will sing with this organization in Minneapolis on November 16, and St. Paul, November 17 in the regular symphony series. On her way to the Pacific Coast she will give several recitals. The courtesy of the management of the Buffalo Chromatic Club, where Miss Craft was booked February 6, made the California dates possible, as they wired her manager that they would change their Craft recital to March 27.

Esther Dale to Give Recitals at Columbia University and Smith College

Esther Dale, the young soprano who claims New England as her home, is summing at Townshend, Vt. She writes her manager, Florence L. Pease, that she is giving herself up to a complete rest after her busy season. Tramping in the mountains is a favorite pastime with the popular singer, and she also declares that she is keeping her lung capacity in fine condition by daily swims.

In addition to her outdoor activities, Miss Dale has been spending some hours daily with her accompanist, Lillian Jackson, who is aiding her in the preparation for her concert programs for the coming season. In Miss Dale's repertoire are several programs for illustrative song recitals. One of these recitals will take place at Columbia University and she will also give a series at Smith College during the coming winter.



RUDOLPH REUTER'S "BUSY" SUMMER.

A few of the ways that pianist Rudolph Reuter of Chicago is spending his summer vacation are shown in the above snapshots. Being cooled off after a hard set of tennis during the recent hot spell in Michigan. Mr. Reuter and a friend at Lake Geneva, Wisconsin. On horseback in Northern Wisconsin.

"Where Has This Man Come From?"

"Where has this man come from? He is the greatest tenor I have ever heard. I have heard (mentioning the name of a well known Catholic tenor) many times, but he cannot sing like Mr. Dostal."

These words were spoken by Cardinal O'Connell of Boston, at the great gathering of Catholics at the Hotel Astor, New York, last week, after George Dostal had sung.

Twenty-five thousand of the leading Catholics of the United States, including Cardinal Farley, Cardinal Gibbons, Cardinal O'Connell and other dignitaries of the Church, have been attending the national convention in New York during the past two weeks. At the banquet of over one hundred of the editors of Catholic newspapers, Mr. Dostal was engaged to sing. He created such a sensation with his wonderfully high and brilliant voice that a resolution



GEORGE DOSTAL,
Tenor.

was passed to have his manager send a cut and a "story" about Mr. Dostal to each paper. Tali Esen Morgan, his manager, and R. C. Fabb, his personal representative, have attended to that and during the next ten days millions of Catholics in the United States and Canada will read about this New York tenor.

On Sunday afternoon he was engaged to sing at the reception given to Cardinal O'Connell of Boston, at the Hotel Astor. Three or four hundred men and women, representing the highest circles of the Catholic Church of Massachusetts, were present. After Mr. Dostal had fin-

ished his first song, there was a tumult of applause, which seemed to increase with every subsequent number. After his singing of "Mother Machree," Cardinal O'Connell arose and spoke the words quoted above.

At the close of the reception Mr. Dostal was surrounded by scores of people and words of enthusiastic praise were heard. Before leaving the hall he was engaged to give a concert at the Boston Opera House in November.

Tali Esen Morgan, his manager, at his offices in the Times Building, said: "Dostal is a winner. I have never heard a singer who could so completely win his audience. It is not applause—it is enthusiastic cheers. After all, the final judge is the public. Give me a singer who can win his audience like Dostal, and I will ask for nothing else. I expect to go on the road myself, visit the largest cities, engage the best concert halls, and give concerts with Dostal and his assisting artists. Moreover, I will pack every house to the door."

Dostal and his assisting artists will give a concert at Carnegie Hall, New York, on Sunday evening, October 29, under the direction of Mr. Morgan.

CIVIC ORCHESTRA HAS ASSISTANCE OF IMPORTANT SOLOIST

Helen Stanley Delights Enthusiastic Audience With Familiar Arias

In spite of the terrific heat and the general state of murkiness which pervaded New York on Tuesday evening, August 22, a good sized audience assembled in Madison Square Garden to enjoy the thirteenth concert of the season by the Civic Orchestra. Conductor Walter Henry Rothwall chose to open the program with a superb reading of Tschalkowsky's fourth symphony, the one in F minor. When one listens to this splendid body of players, guided by a master of the baton, it seems a great pity that the season for this society has to be cut short by five concerts, owing to the insufficient financial support. That a large number of people in New York are anxious to hear good music, well performed, has been evidenced by the audiences which have turned out, and it should be a matter of civic pride enough to enlist the support and aid of the city itself. The other orchestral numbers on this occasion were two sketches by Kramer, "Chant Negre" and "Valse Triste," and the program closed with the "Coronation March" from "The Prophet."

In the matter of a soloist, the society was especially fortunate in securing that excellent artist, Helen Stanley. Both as a member of the Chicago Opera Company, the Century Opera Company and in recital, Miss Stanley has become widely known to the musical public as a singer of infinite charm and splendid vocal resources. On this occasion she sang the aria from "Louise" (Charpentier) in the first half of the program, and at her other appearance the aria from "Madam Butterfly" (Puccini). Her lovely soprano voice is particularly suited to both these numbers and she was enthusiastically applauded. Recalls were of no avail and she was obliged to give several encores before her audience was satisfied, and even then it was loath to let her go.

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PITTSBURGH EXPOSITION TO PROVIDE EXCELLENT MUSICAL PROGRAMS

Russian Symphony, Wassili Leps' Pittsburgh Festival Orchestra and Noted Concert Bands Have Been Engaged—What the Exposition Does for Good Music Locally

Pittsburgh, Pa., August 24, 1916.

On Friday evening, August 25, the Pittsburgh Festival Orchestra will give its closing concert for this season. This, however, does not by any means mark the closing of a musical season in Pittsburgh, for on Wednesday evening, August 30, the exposition will have its annual opening, which will also mark the beginning of the 1916-17 musical season in Pittsburgh.

As a prelude to the local musical season of 1916-17, which gives promise of opulent concert offerings and a marked renaissance of interest and activity in orchestral music, the autumn concert season in the 1916 Western Pennsylvania Exposition, which opens at the Point, August 30, bids fair to do much toward rousing popular musical attention from its midsummer lethargy.

Most notable of the five attractions which make up the program for the coming exposition season is an orchestra of fifty musicians from the Metropolitan Opera House Orchestra, New York, which will play in Exposition Music Hall, September 25 to 30, under the baton of Henry K. Hadley, well known American composer. The Metropolitan orchestra heard at the Pittsburgh exposition is one-half the organization that toured earlier in the season under the direction of Artur Bodanzky, in the outdoor production of "Siegfried," appearing in Pittsburgh at Forbes Field.

Two familiar orchestras that will return to the exposition this year are the Russian Symphony Orchestra of New York, with its conductor, Modest Altschuler, and an orchestra made up of fifty players from the Philadelphia Orchestra, under the baton of Wassili Leps. The Russian Symphony Orchestra is one of the most popular organizations that has appeared at the exposition, and Mr. Altschuler has systematically maintained a high standard in his programs, which are made especially attractive by the stress laid upon Russian and Finnish composers, whose works are otherwise little played in Pittsburgh.

Wassili Leps and his men will open the concert season, remaining at the exposition from August 30 to September 9, while the Russian Symphony Orchestra will close it, being booked from October 9 to October 14. Mr. Leps is rapidly building a large following among Pittsburgh music lovers.

Two concert bands complete the list of musical organizations. Pryor's Band will play from September 11 to September 23. From October 2 to 7 Patrick Conway and his band, which played last year at the Panama-Pacific Exposition for eight weeks, will come from the Toronto Exposition, to hold the Exposition Music Hall stage.

With the orchestras in the exposition concert series will appear several Pittsburgh singers, pianists and violinists, it being a purpose of the exposition management to give local artists of proven ability opportunity for a hearing.

The Pittsburgh exposition concerts have been a community institution for nearly thirty years. They are given in the largest concert auditorium in the city, having a seating capacity of 3,000 and excellent acoustics. Admission to the concerts is free to all who have paid the general exposition admission fee, and a single fee gives one person opportunity to hear four concerts, two in the afternoon and two in the evening, each concert of one hour's duration. It has been estimated that approximately half a million persons attend one or more of these concerts every season.

During the life of the Pittsburgh Orchestra the exposition concerts served the twofold purpose of aiding the development of popular musical taste and of preparing audiences for the Pittsburgh Orchestra's season. Since the disbanding of the orchestra, six years ago, the exposition concerts have done more than any other agency to keep alive the love of orchestral music among the people. During the orchestral engagements, entire symphonies are played, novelties that otherwise would not receive a performance here have been presented, and a sufficient number of the popular classics have been included in the programs to provide an attractive introduction into the higher fields of symphonic music for the novice.

Special programs, composed entirely of the works of Beethoven or of Wagner, or other famous composers, have always drawn capacity houses. At these and other concerts an interesting and encouraging feature is the

mingling of the musical and popular elements in the audiences.

The entertaining and educational exhibits which make up the annual Pittsburgh exposition bring to the music hall thousands who could be brought in no other way to listen to a program of symphonic music, and as a result the range of the exposition concerts' influence is unusually wide. Among the musicians and music lovers of Pittsburgh who have ever in their minds the goal of organizing and endowing a new Pittsburgh orchestra, the belief has been firmly held that in the exposition concerts lies the most potent force working toward that end; that by virtue of the educational work along musical lines done here every year, a strong and numerous music loving public is being evolved to support such an orchestra, and to support seasons of grand opera and other musical events which are hoped for Pittsburgh in the future.

H. E. W.

Sandby to Play His Own Novel Compositions

Herman Sandby, the Danish cellist, is anticipating a busy season, engagements in Boston, New York, Chicago and many cities of the Middle West having already been booked. One of the features of his program will be his new cello concerto, which enjoyed a remarkable success at its first performance at a concert of the Philadelphia Orchestra (Leopold Stokowski, conductor). Regarding this work, the Philadelphia newspapers were unanimous in their praise. "A contribution of lasting value to the literature of the cello" (Public Ledger). "An example of absolute music—pure song" (The Record). "Such a work as a master cellist might well write for his favorite instrument" (The Evening Ledger). "Demonstrated the breadth of his art in this composition that shows unusual genius" (The Press). "Sandby seemed inspired as he wrought out all this" (Evening Bulletin), were some of the opinions expressed.

In addition to this work, Mr. Sandby is bringing out more Scandinavian folk songs. His arrangement of "Elf-hill," "Roselil," "The Night Raven," "Agnete and the Merman," "The Riding Messenger" and "Svalin and the Raven," published by William Hansen, Copenhagen, have become so popular in this country that several of them have been recorded by the Columbia Graphophone Company, and will be on sale this fall.

New arrangements of "Vermelandsvisan" and the "Norwegian Bridal March" were played by Mr. Sandby at his recital on July 19 at Bar Harbor, Me., his audience including such well known artists as Fritz Kreisler, Harold Bauer, Carl Friedberg, Ernest Schelling, Walter Damrosch and others. The first named of these was so delighted with the works that, at the close of the concert, he asked Mr. Sandby for a violin arrangement of the "Bridal March."

An old native of Bornholm, Denmark, once said to him, following his playing of "Agnete and the Merman":

"Our greatest tenor sang that song for us last week, and it was beautiful; but he only had one and the same voice. Your cello has many voices. As you played, I heard the deep call of the merman, then the sweet, high notes of Agnete, and then the two singing together. And what they said never seemed so real to me before."

Florio Pupil With "Princess Pat" Company

When Victor Herbert's comic opera, "Princess Pat," reopens at the Standard Theatre, New York, September 4, David Quisano will appear in the leading role. Mr. Quisano, who has studied with A. Florio for some time and to whom he attributes all the credit for his success, possesses a beautiful voice, of the baritone quality, which he uses with marked taste and intelligence. It has tonal resonance and sweetness, which is matched by its vast range.

On the other hand, Charlotte le Grand is abandoning light opera for a serious study of grand opera. Miss le Grand acted as understudy for Eleanor Painter last season, and refused the part this year. Maestro Florio predicts a great future for his pupil, who has made this little sacrifice.

Joseph Regneas, Vocal Instructor

An instructor of great prominence and one who stands at the very head of his profession is Joseph Regneas. Known throughout this country and the principal cities of Europe as a most successful singer. In the face of his having been a successful singer himself, lies the keynote of his phenomenal success as an instructor. Among his pupils are numbered the most prominent church singers of New York, while singers from his studio occupy smaller positions in numerous churches everywhere.

Of the successful concert and oratorio singers now before the public, most of them have coached with Joseph Regneas—as his wide practical experience in this particular field is well known. There is hardly a work he has not himself sung and singers are keen to recognize and appreciate this fact when called upon to prepare works for engagements at short notice—or quietly to work acquiring a repertoire.

As a tone builder, Regneas stands pre-eminent, and that is another reason why professional singers constantly before the public, obliged to keep up their technic to the highest possible point of perfection, seek him.

Every singer must continually strive to get a clearer insight into what may be termed "straight singing" or "pure local technic," and there is perhaps no one with whom the singer can work to better advantage to acquire this than Regneas. His expositions on "diaphragmatic breathing"—"correct focus of tone" and "looseness of face muscles" are the very essence of simplicity and compactness—and some of the best singing that we hear today bear the stamp of "Regneas Studio."

An element which is of no small importance to pupils wishing to make singing a profession is the directness and absolute honesty with which advice is given. The ability to diagnose with absolute correctness, combined with the practical knowledge of the business side of a singer's profession, makes the opinion of Regneas invaluable and he is often called in to fill the equivalent role of "a consulting physician." Many have been the students who have come to New York to become professional singers, who have been advised of and shown their unfitness for the work, and thereby saved much money, time and labor, and most of all that great disappointment in not attaining success in a field in which they should not have entered.

Singing teachers from all over come to Regneas for inspiration and the knowledge of how to impart—some-

times with their entire class of pupils—and in every case is the work resumed by the teacher, upon his or her return to their native city, under far better conditions and a greater faith of the pupil in the teacher, as Regneas is a "constructive instructor"—that is, in order to give persons what they require, his keen insight enables him to do so—without undoing, or, as it is often put, "beginning all over again." He finds and makes clear what the singer does correctly—then adds what is still required—and since, in singing, one cannot do the "wrong thing" and the "right thing" at the same time, the process of



JOSEPH REGNEAS,
Noted New York Vocal Instructor.

procedure is evident, but it requires a master hand to guide such a course.

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Alma Voedisch Combining Business With Pleasure

Word has been received that Alma Voedisch is on her way from San Francisco to northern Wisconsin for a little rest and fishing trip. It looks very much as though



ALMA VOEDISCH,
The New York manager at the California Building, San Francisco Exposition.

she were combining business with pleasure, for the reason that she has been instrumental in booking several engagements for Theodore Spiering, Sibyl Sammis Mac-

Dermid and the Hubbard "Operalogues," besides several other artists.

Miss Voedisch writes: "I have seen the MUSICAL COURIER representatives in nearly every city."

Arnolde Stephenson Again Honored

In Paris they have a sense of what is fitting, of what "goes together." So in the big Salon d'Antin, which is the hall of the Poiret establishment, in the midst of 166 examples of "Part moderne en France," cubist pictures of the cube cuby, they give a concert of French music, advanced, to be sure, though not so cubic as the pictures. Incidentally the ushers were Poiret girls, with heads bobbed like Florentine pages, and there were "art nouveaux" chairs of special design for everybody to sit on. The program included works by Ropartz, Debussy, Stravinsky, Milhaud, Koechlin, Aubert, Sartie and others.

The particular interest to MUSICAL COURIER readers lies in the fact that an American artist, Arnolde Stephenson, soprano, was honored by being included in this strictly French program—for though Stravinsky is a Russian by nationality, he is most distinctly a Frenchman in residence and sympathy.

It is probably the first instance in which an American artist has ever been chosen to present new works by a French composer for the first time before a French audience, an audience of the sort which can only be classed as "publique d'élite." She sang with telling effect two new songs by Darius Milhaud, written especially for her to English poems, "A Birthday," by Christina Rossetti, and the "Roaring Frost." The new works were splendidly received, and Miss Stephenson participated in the heartiest applause of the afternoon.

Therrien Returns to Houston

Henri Therrien and his spouse and artistic partner, Paula Siegrist, have returned to Houston, Tex., after their successful long engagement in San Antonio, where they won the unanimous praise of the public and of the critics. Mr. Therrien now is giving his customary recitals at the Hotel Rice, and the Houston papers comment on the marked amplification of his formerly already large repertoire.

ST. PAUL TO HAVE TEN CONCERTS BY MINNEAPOLIS ORCHESTRA

St. Paul, Minn., August 17, 1916.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will give its third annual series of St. Paul concerts, commencing October 19. There will be ten concerts during the season, each presenting a famous vocal or instrumental soloist in addition to the orchestral program. Since the dissolution of the St. Paul Symphony Orchestra, more than two years ago, the Minneapolis organization has been the sole source of local supply in this department, and Conductor Oberhoffer and his men are extremely welcome visitors.

Notes

Rhoda Nickells, for two years a pupil and associate teacher with Mrs. F. H. Snyder, has gone to New York to take the leading role in Gus Edwards' new "Song Revue," being prepared for vaudeville. Miss Nickells has an unusually pure soprano voice which she has used with skill and taste on the many occasions of her public appearance in St. Paul.

A former St. Paul newspaper man, Perry Williams, is librettist of the opera "Winona," for which the music is being composed by Alberto Bimboni. The scenes are laid in Minnesota, during the old days of the Indian occupation, and the music has been based partly on themes found in the traditional Indian songs collected by Frances Densmore for the Smithsonian Institution. The opera may be ready for publication within a month or so.

FRANCES C. BOARDMAN.

Dr. Goetzl in Demand

Dr. Anselm Goetzl, who wrote the incidental music for the late Charles Klein's drama, "The Guilty Man," which was produced August 17 at the Astor Theatre, New York, has just been commissioned to write the music for the A. H. Woods production, "King, Queen, Jack."

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MAUD ALLAN'S NEW CONDUCTOR
—ERNEST BLOCH'S LIFE
AND MUSICAL TASTE

Ernest Bloch, the Swiss conductor, who came to this country a few weeks ago to make musical preparations for the forthcoming tour of Maud Allan, is descended from a family which has been in Switzerland for several generations past. He was born in Geneva in 1880. His first teacher was Jacques Dalcroze, who laid the foundation for that broad, liberal musical education upon which Mr. Bloch's whole career has been built. Later, like most young European musicians, he traveled about from country to country, finishing his education and learning the musical characteristic and life of each one at first hand. For three years he worked at Brussels with Eugen Ysaye on the violin, his favorite instrument. Later he worked with Ivan Knorr, former director of the Conservatory of Frankfurt, and after that was at Munich for two years, working principally with the late Ludwig Thuille, who is known to Americans through his opera, "Lobetanz," which was done at the Metropolitan two or three seasons ago. Then followed two or three years at Paris, after which he married and settled down in Geneva, where he has been ever since, busy in his work as conductor, composer and lecturer on musical theory at the Geneva Conservatory. In 1910 he directed the annual series of symphony concerts in Lausanne and Neuchâtel. In the same year his opera, "Macbeth," was produced at the Opéra-Comique, Paris, and remained one of the features of the repertoire during that season. His compositions have mostly been in larger form, and include several symphonic poems, one of which is to be known in this country shortly through a performance by Frederick Stock and the Chicago Orchestra.

Mr. Bloch promises some exceedingly attractive novelties on the programs which he is preparing for Miss Allan's season, some of which will accompany her dancing, while others will be included in the purely orchestral part of the programs. The Geneva conductor is especially interested in Russian music, and has a number of compositions which have never been heard in this country. There is a charming reverie of the late Alexander Scriabin, for small orchestra; some folksongs by Liadoff, and one or two numbers by Moussorgsky, new to this country, among Mr. Bloch's scores. Among the French works new or very little known over here is an "Aubade" of Lalo, Chabrier's "Suite Pastorale," some ballet numbers from old operas by Rameau and Monsigny, the prelude to d'Indy's "Fervaa," the prelude to the second act of Chabrier's "Gwendoline," and Debussy's charming "Petite Suite," originally for piano, four hands. The choice of works from such composers as on the above list readily throws a light on Mr. Bloch's taste in music and promises that the programs of Maud Allan's orchestra under his direction will provide some of the most interesting and attractive music of the season.

Anne Arkadij at Southport

Anne Arkadij has recently returned from Michigan and will spend the remainder of the summer as the guest of

ANNE ARKADIJ.
Rusticating.

Mr. and Mrs. Theodore Visscher at Southport, Conn. Miss Arkadij was introduced to the summer colony there at a reception given by Mr. and Mrs. Visscher on Saturday, August 26.

Bruno Huhn Reopens New York Studios

Bruno Huhn, the composer and vocal teacher, has returned to New York and resumed his classes at 41 West

Forty-fifth street. After having spent eight weeks at East Hampton, Long Island, Mr. Huhn left for a week's holiday at Niagara Falls, as a guest of the famous \$100,000 Club of the New York Life Insurance Company, which held a conference there.

During the summer Mr. Huhn has given a few vocal lessons at East Hampton, which he declares to be "the most charming spot on Long Island." He also gave an organ recital at the Orchards, the home of Mr. and Mrs. James L. Breese at Southampton, and a recital with Mrs. Farrington Smith, soprano, at the residence of Mrs. Stephen H. P. Pell in Southampton.

WERRENATH'S SOUTHERN TOUR**Noted Baritone Booked for Second and Third Time in Several Texas Cities**

Reinald Werrenrath, the American baritone, whose extensive concert tour with Geraldine Farrar last season took him through the South, has been re-engaged in every city in Oklahoma and Texas, where he appeared with the famous soprano. Several dates in the East will occupy his time during October. In November he will fill engagements in the Middle West and then tour the South later in the month, giving recitals in Tulsa and Oklahoma City, Dallas, Austin, San Antonio, and Houston. At the present writing, his managers, the Wolfsohn Bureau, announce that seven other Southern cities are negotiating for the artist's services.

Mr. Werrenrath has been summering at Sound Beach, Conn. He has made several trips to Camden, N. J., to make talking machine records, and a series of three lecture-recitals, which he gave at New York University, his Alma Mater, attracted considerable attention. Mr. Werrenrath possesses a rare gift of interpretation and his brief talks regarding the programs at the university added greatly to their enjoyment.

About the middle of August, Mr. Werrenrath enjoyed a motor boat cruise with some college friends with whom he has toured off the New England coast several seasons.

The Philadelphia Orchestra has engaged Mr. Werrenrath for five appearances during the coming season.

Lillia Snelling Booked for Important Orchestral Engagements

Lillia Snelling, the contralto, who has become a general favorite with music lovers of Boston by reason of her splendid singing and thorough musicianship, has been engaged to appear as soloist with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, on January 9, at Worcester, Mass. She will sing the aria from "Gioconda" (Ponchielli) and a group of songs.

Another orchestral engagement recently booked for Miss Snelling is as soloist during the tour of the St. Louis Symphony Orchestra.

Percy Grainger's Increasing Popularity

Percy Grainger's first recital in New York was given on February 11, 1915. Few artists have risen to the top so quickly as this talented young Australian. Each time he plays he receives a return engagement, and this coming season he will have a long tour in Canada Northwest, aside from his California tour. His compositions, which are so popular, make him very valuable as a pianist. Not a day passes that some one does not write for his list of piano pieces. His photographs are sent all over the country. His season commences very early, with the Worcester Festival in September and October. Although last year was a busy season, Mr. Grainger will play more than twice as many concerts the coming season.

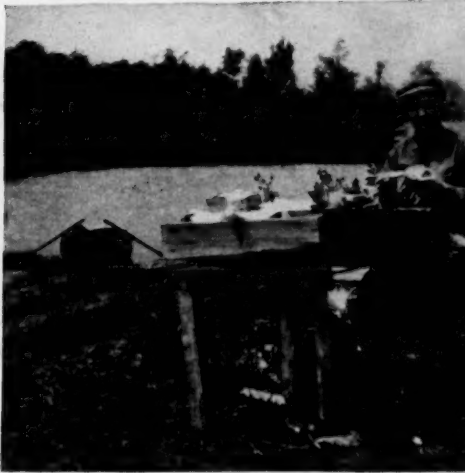
Felice Lyne Sails for England

Felice Lyne, the charming American prima donna, sailed last Saturday, August 26, on board the steamer St. Paul, for England. There she will fill engagements, many of which were booked for her previous to her return to American shores about two years ago, and which, owing to the unfortunate conditions prevailing abroad, she has been unable to fulfill until now. A number of engagements have also been added recently to the list, among them being several re-engagements.

Conradi Opens New Studio in Philadelphia

Luther Conradi, the well known pedagogue of Philadelphia, Pa., will resume his teaching after September 15 at his new residence studio, 2225 Spruce street, Philadelphia. Since June 1 Mr. Conradi has been spending the summer at Eaglesmere, Pa., where he has had a class of students. In addition, he has been giving weekly recitals. Aside from these duties, he has found time to enjoy some of the delights of this charming spot, which include plenty of tennis and golf.

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At Circle City Lake, Wis.



LAURA E. MORRILL, TEACHER PAR EXCELLENCE

Pupils of Well Known Vocal Instructor Are Engaged
for Many Important Appearances

A teacher who is not only able to develop a voice, but is also endowed with the power to take and build up a voice which has broken under the strain of much public singing, is certainly one who should be classed among the first in the profession. Such a teacher is Laura E. Morrill, whose work in New York and Boston has brought her prominently before the musical public. Dorothy Menthner, a young singer who has been appearing for a number of seasons with the Keith Circuit, came to Mme. Morrill late in June, with even her speaking voice seriously effected by her efforts. Since then she has been studying constantly with Mme. Morrill and that teacher has done wonders with the voice. At a recent audition one noticed her remarkable range and excellent diction.

Another product of these studios is Lillia Snelling, who has recently signed a contract with the St. Louis Symphony Orchestra, with which she will tour next season. Miss Snelling will also be heard in recital in Symphony Hall, Boston, during the coming season. Another important engagement booked for Miss Snelling is as soloist with the Boston Symphony Orchestra, on January 9, at Worcester, Mass. She has also a return engagement with the Beverly (Mass.) Glee Club. Three concerts during August at beautiful homes on the North Shore and two in September in the mountains at Dixville Notch (N. H.) together with her work as soloist at The First Church of Christ, Scientist, Boston, have united to occupy a considerable portion of her time this summer.

Arnolde Stephenson's Accompanist

E. Robert Schmitz, the famous accompanist of Arnolde Stephenson, the American mezzo-soprano of Paris, is now in command of a "75" in the fortifications of Verdun. Lieutenant Schmitz has been in the midst of some of the bloodiest battles. He stuck to his post whilst comrades fell to the right and left, struck by German bullets, but so far every time the young lieutenant has come out of the fray unscathed.

Leave of absence to go to America with Miss Stephenson had been granted some time ago, and it was hoped by his friends, and especially by Miss Stephenson, that he would make use of the leave, and save his brilliant talent from being exposed to the dangers of the battle field, but Lieutenant Schmitz, who in spite of his Teutonic name, is a true blue Frenchman, an ancestor of his having fought under Condé, declines to leave his regiment, and will remain with it until peace is declared!

George Folsom Granberry in Georgia

George Folsom Granberry, director of the Granberry Piano School, New York, is spending his vacation at his summer home, Friendly Mount, which is situated in a beautiful portion of Georgia. Mr. Granberry writes that from the piazza one can obtain a wonderful view of the



mountains of Tennessee, Georgia and North Carolina. He will return to New York shortly to begin what promises to be an unusually busy season.

MUSIC TEACHERS' NATIONAL ASSOCIATION

Plans for the Annual Convention at New York, December 27-29, 1916

Preparations for the Music Teachers' National Association convention to be held in New York, December 27-29 next, have been going on during the summer months. President J. Lawrence Erb has been completing plans for the standing committees, which are to follow up certain subjects in systematic fashion. Those already at work are as follows: Community Music—Chairman, Kate Chittenden; Rossetter G. Cole, Waldo S. Pratt, William Penbow and Dean P. C. Lutkin; Standardization—Chairman, Charles H. Farnsworth; Calvin B. Cady and Adolf Weidig; Public School Music—Chairman, Ralph L. Baldwin; Francis L. York and D. A. Clippinger.

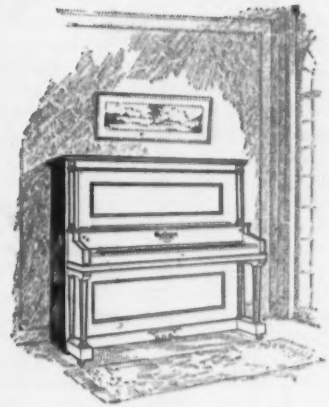
Among those who are to contribute separate papers at the December meeting are Amy Graham of Buffalo, who will speak on "Music Study as a Basis for a General Education." Alice Fletcher, of New York and Washington, is preparing a recitation on the subject with which her name is so prominently connected, "The Music of the American Indian." H. W. Greene, of New York, a former president of the Association, is preparing a paper on the subject of "Voice Teaching." Dean R. G. McCutchan, of De Pauw University, is preparing a paper on the result of an experiment in Standardization now being made in Indiana.

Following a new plan of the Association, bulletins are being issued at intervals this year. The July bulletin will be sent to any interested persons upon request to the secretary; the next issue will probably be early in October. Already a number of new applicants for membership have been received, and it is evident that the meeting in New York City between Christmas and New Year will attract an unusual number of teachers from all over the country.

The officers for the present year are: J. Lawrence Erb, president, Urbana, Ill.; Adolf Weidig, vice-president, Chicago; Charles N. Boyd, secretary, Pittsburgh; Ralph L. Baldwin, Treasurer, and Waldo S. Pratt, editor, Hartford, Conn. The executive committee is made up of the above officers with William Penbow, Calvin B. Cady, Kate S. Chittenden, D. A. Clippinger, Rossetter G. Cole, Chas. H. Farnsworth, O. G. Sonneck, Francis L. York.

One of the most beautiful poetic thoughts in all Longfellow is the line from "Evangeline:"

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FELIX HEINK HEADS NEW SCHOOL

Pianist and Composer Found His Own Institution in St. Louis—What He Purposes

It is good news that the Heink Conservatory of Music has been founded in St. Louis, for the chief of the school is none other than Felix Heink, whose many years of musical service as a concert pianist, composer, lecturer and piano and vocal pedagogue fit him eminently to undertake the artistic direction of a conservatory conceived along dignified and thorough lines. Such a plan evidently distinguishes the new Heink Conservatory, as a perusal of its handsome catalogue indicates.

The home of the school is the former Beethoven Building (corner Olive and Taylor streets), and its picture graces the opening page of the prospectus. A long list of distinguished patrons of Mr. Heink's work serves as the preface to the interesting booklet. Press comment follows on the Heink pianistic art, and it is of the most enthusiastic kind. An introductory essay explains that the Heink Conservatory will be "supported by ample capital and by persons of considerable prominence and influence," and that the establishment of the new enterprise is "but one step in the plan of making St. Louis more and more a musical and educational center of greater importance and of more far reaching influence, commercially and artistically."

Mr. Heink's ideals and high aims are reflected convincingly in the chapters "Who Should Study Music?"

"What Shall I Study?" "Voice Culture and Singing," etc. The method to be used in the piano department is based on Leschetizky principles, and the vocal course will follow the system used by Mme. Schumann-Heink, who is a sister-in-law of Felix Heink.

Study of the catalogue reveals many other exceptional features, which cannot be expatiated upon within the confines of this short announcement. Suffice it to say that this new St. Louis home of music seems destined to aid instantly and significantly in the serious tonal movement now going on all over our land, and with Felix Heink in command of a faculty of experts (for such he guarantees them to be) the Heink Conservatory will play a leading role in this general development, even while its most specific work may be looked for at first in the Middle West and the South.

The Cherniavskys in the United States

Those wonderful young Russians—Leo, Jan and Mischel Cherniavsky, violinist, pianist and cellist—who have carried the banner of success into twenty-eight different countries, invaded the United States last season, and their appearance caused as great a tonal sensation on the Pacific Coast as that region ever has known.

The Cherniavskys' United States tour proper does not commence until the last of this October, but, lured by the managers of the Northwest and the Pacific Coast, they were tempted in May and June last to test the American audiences. As both audiences and artists enjoyed each other, the result was an influx of engagements which will so augment their coming tour as to threaten all records in regard to the large number of concerts they will play. This is their first tour in this country.

The Cherniavskys completed in Vancouver in May last what is claimed to be "the most successful tour concert artists ever have had in the Dominion of Canada." They crossed over to Seattle, and there in Moore's Theatre conquered their audiences completely. The success of these



FELIX HEINK,
Who has founded the Heink Conservatory of Music in St. Louis, Mo.

young geniuses on five continents have placed them in the front rank. One critic said: "Their abundance of inspiration, their electrical personalities, have exercised a glamour over audiences that one does not find paralleled since the days of Paganini, Rubinstein and Liszt."

Wassili Leps and Carl Bernthaler Play Foerster Composition

On a recent program given by the Pittsburgh Festival Orchestra (Carl Bernthaler, conductor) at the Schenley Lawn, Pittsburgh, appeared a composition by Adolph M. Foerster. This was the lyric suite for strings, "Autumn Wanderings," air for the G string, and "Berceuse." The audience was delighted with the work and with its interpretation, and the composer, who chanced to be present, was compelled to go to the platform to acknowledge the applause.

Another program which included a work by this talented composer was that presented by Wassili Leps and his orchestra at Willow Grove Park, Philadelphia, recently. On this occasion the composition was Mr. Foerster's "Festival March," which also scored a pronounced success with the audience.

Musical Courier Toronto Correspondent Guest of Sir Henry and Lady Pellatt

May Cleland Hamilton, Toronto correspondent of the MUSICAL COURIER, recently was the guest of Sir Henry Pellatt (A. D. C. to his Royal Highness, the Duke of Connaught), and Lady Pellatt, at their famous country estate, which numbers about two thousand acres at King, Ontario. Other visitors were Dr. Lloyd, dean of Nova Scotia, and Edith Mairs, secretary of the Girl Guides for the Dominion of Canada. Sir Henry Pellatt, who is president of the Toronto National Chorus, is fond of nature as well as music, and his country home is the haunt of deer and other animals which rejoice in the beautiful Lake Marie, which is named after Lady Pellatt.

Hamlin's Fiddler

George Hamlin, the eminent tenor, may be seen daily in the vicinity of Lake Placid, N. Y., where he is spending the summer, astride a handsome black mount. His rides are occasionally productive of a good story, as when recently he came upon a solitary old man, who, seated in the doorway of his cabin, was fiddling away for dear life, quite regardless of such trifling conventionalities as time and tune.

Mr. Hamlin listened to the cacophony of sound amusedly for a few moments and then inquired casually, "How do you tune your violin?"

The answer came with refreshing ingenuousness, "Why, sir, I don't tune it at all—it doesn't sound right if I do."

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Arthur Herschmann on His Vacation

Arthur Herschmann is enjoying his summer vacation, as might be inferred from the accompanying snapshot, which shows him with Joseph Pache, the well known



ENJOYING WORK IN THE OPEN.

Arthur Herschmann, baritone (left), and Joseph Pache, conductor of the Baltimore Oratorio Society.

Baltimore musician. The baritone has been engaged to appear as soloist with the Baltimore Oratorio Society, of which Mr. Pache is conductor, February 21, 1917, being the date scheduled for his appearance.

Guimar Novaes Has Something to Say Regarding Music in Her Native Brazil

Although Brazilian music is of a brilliant character, and as such well suited to her peculiar style of playing, Guimar Novaes curiously enough has devoted but little attention to works of the composers of her native land. The explanation lies in the fact that the early training of the little pianist was along rigidly classical lines, and it was not until after her period of study at the Paris Conservatoire that she began to take up seriously the more modern composers. "The music of Brazil is very poetic," explained Miss Novaes, the other day, while waiting for the train that was to take her to the Adirondacks, where she will spend the remainder of the summer. Incidentally, the small Brazilian has not gotten over an amusing conviction that trains may pull out of a station as the fancy strikes them, and she therefore was on the platform a full hour in advance of the scheduled leaving. "Not only has it poetry," she continued, "but it is full of melancholy, sentiment and expression. In sharp contrast to this variety, however, is the brilliant music—the dances, for example—and this sort is the most popular. I, myself, like all music; but on different days, different kinds—it depends upon the mood. Oh, yes, I have moods—very blue ones, sometimes, and very pink ones sometimes—just as I have a temper, a real one!"

"Of the modern Brazilian composers I now play only Oswald, and the American audiences, I find, enjoy his compositions. They are impressionistic in form, but not very difficult—not nearly so much so as Debussy. Another composer of my country is Nepomuceno—see if you can say it—no—with a laugh—"not at all right. Never mind. But Ne-pom-u-ce-no's work is descriptive, and very interesting. There is also Braga, who writes chiefly for orchestra, and—oh, yes—G. Gomez, who has done some excellent work. Brazil is a very musical country; most every one knows some music, and the people are really natural-born artists."

Washington's Noted French Pianist

Felix Garziglia, Washington's authoritative interpreter of Debussy, was the artist chosen to inaugurate the series of summer recitals being given in Studio Hall by local artists.

His program follows:

Prelude, etude (Mendelssohn), "At Evening," "Hallucinations" (Schumann), impromptu F sharp, two preludes, E minor and F sharp minor, polonaise A flat (Chopin), "Clair de Lune," "La Cathedrale engloutie," "Reflets dans l'eau," "Jardins sous la pluie" (Debussy), "Feuillet d'album" (Chabrier), and rhapsody (Liszt).

Carl Bernthaler an Able Program Maker

An idea of the programs which are being presented daily at the Schenley Lawn, Pittsburgh, by the Pittsburgh Festival Orchestra, under the excellent baton of Carl Bernthaler, may be gleaned from the fact that two recent programs included Mendelssohn's "Melusine" overture, Adolph M. Foerster's "Lyric Suite for Strings," the "Marche Slav" of Tchaikowsky, intermezzo from "Goyescas" (Granados), Chabrier's Spanish rhapsody, "Espana," the overture to

Schumann's "Genoveva," MacDowell's "Poem Erotique" and "Scotch Poem," the rondo capriccioso of Mendelssohn and selections from three operas of Wolf-Ferrari, viz., "Secret of Suzanne," "Le Donne Curioso" and "Jewels of the Madonna."

The soloists on these occasions were Zoe Fulton, the well known contralto of Pittsburgh, and Victor Saudek, of the Saudek Ensemble. Miss Fulton's numbers were the aria "O Mio Fernando," by Donizetti, and the familiar "Ave Maria" (Bach-Gounod). Mr. Saudek's program number was Doppler's "L'oiseau des Bois."

"MANNER BECOMES MANNERISM IN AMERICA"

So Says Pasquale Amato, Discussing the Development of American Art

"There is no reason to worry about the so-called slow development of American music," said Pasquale Amato, the renowned baritone of the Metropolitan Opera Company, in answer to some questions on the subject of American music and American art in general, "because, as a matter of fact, it has not been really slow at all. The fact of the case is," he continued, "that America is still a comparatively young country, and therefore all its art is comparatively young art. It will take some time for it to reach full growth, but it is bound to arrive at that point eventually as long as there is a sufficiently great potential

desire for it to do so existing in the minds of a number of Americans. Of course there are certain national characteristics which impede the evolution of art in this country, but that has been true of European nations as well.

"The most important of these at the present time is what might be called the American abhorrence of manner. To the American mind the important thing is to get whatever one happens to be doing done, rather than to get it done in a certain manner. For example, when an objection is raised to the method employed by an individual in accomplishing his end, there are always plenty of people on hand who will defend him by saying, 'That's all right, he gets it done, doesn't he?' which, while it is undeniably the case, does not really answer the objection at all.

"Another illustration of the American neglect of manner is the fact that over here 'manner' is nearly always declared to be 'mannerism.' That is because by nature Americans are a conservative nation of individuals who hate to be conspicuous or different, because they are afraid of being called queer. For this reason, for example, every one dresses like every one else, whether the style in vogue is becoming to every one's personal appearance or not.

"This continual striving after sameness makes artistic endeavor difficult, for an artist, above everything else, is an individual with ideas peculiar to himself. But musicians are breaking away from their wish to be all alike as individuals and they will break away from it as a nation in time."

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MUSICIANS' UNBUSINESSLIKE METHODS ARE REVEALED IN CHICAGO

Carelessness as to Whereabouts and Forwarding Addresses Means Loss of Engagements—A Timely Question That Requires Attention—Interesting Paragraphs of a Week from the Western Metropolis

Chicago, Ill., August 26, 1916.

Many musicians lose dates through their own fault—being unbusinesslike. A well known manager from a large town in Michigan desired to get into communication last week with a very well known artist. Not knowing the address of the musician, the manager, who is a subscriber to the *MUSICAL COURIER*, looked in the paper, having been interested especially in the advertising columns where all the artists available for concert, oratorio work, etc., display their pictures, names and managers under whom they are working. Finding the address of that certain musician in his advertisement the manager wired him. No reply was forthcoming. A letter then was addressed to the musician, but it too remain unanswered. The musician was on a vacation and failed to notify the *MUSICAL COURIER* as to his change of address. Furthermore, the artist probably left the city in which he resides without making any arrangements as to where his letters or telegrams should be forwarded. This office has often requested musicians to give their addresses during the summer, as dates are frequently lost by neglecting to give a forwarding address.

Another case that will be of interest to musicians is that of a well known singer who did not leave word at the Auditorium Hotel desk as to her whereabouts on a certain day when Julia Claussen was called back to Chicago by the illness of one of her daughters and had to cancel several dates. The Redpath Bureau, under whom Mme. Claussen was appearing, called up the artist in question

at the Auditorium, but was informed that she was not in her room. Having left no instructions whatsoever with the clerk, the artist lost the date though she was only five minutes away from the hotel. The clerk had sent up the telephone call, asking her to call a certain number, but as she remained down in the parlor she got word to the Redpath Bureau late in the evening. She was informed then that as the date had to be filled at once they communicated with another splendid contralto, who filled the bill. Just the same the artist missed a very fine opportunity.

There are also artists who are businesslike. Mme. Bloomfield Zeisler, for instance, on a recent date informed this office that "when I am away from home—in Europe, for instance, where it is impossible to send letters to me direct, they having to go through some central address and often following me from place to place, my people are always instructed to enclose a little slip saying 'in my last letter I sent you such and such.'" Mrs. Zeisler is one of the few musicians who can give good ideas on business and her example should be followed. Musicians should be more careful not to lose dates. They are not so easy to get, especially the good ones.

Dorothea North at Orchestra Hall

Ever increasing is the success of the cinema concerts at Orchestra Hall, which is due in no small measure to the music furnished. Each week well known and popular soloists are presented. The week beginning August 21, Dorothea North, the prominent soprano, was soloist, winning the full approval of her listeners, who bestowed upon her abundant applause. Her vocal selections were well rendered and many new admirers were added to Mme. North's long list through her work and winning personality. Under Alfred Wathall's direction the orchestra played "The Barber of Seville" overture, the Minner "Venus Victrix" march, and accompaniments to the pictures in an adequate manner.

Ralph Brokaw Here

Mr. and Mrs. Ralph Brokaw, of Wichita, Kan., paid a visit here this week on their way back from Ruedi, Col.,

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where they spent their summer on a ranch at an altitude of 7,500 feet and the thermometer ranging around 65 degrees. On the Frying Pan, west of Leadville, over the Divide, Mr. Brokaw caught a seventeen-inch rainbow trout. For the first time since he was twelve years old, Mr. Brokaw went away for a month without his violin.

Sturkow-Ryder's Talented Pupil

Macbell Parks, the talented young pupil of Mme. Sturkow-Ryder, is playing at the Great Northern Hippodrome this week with the Alplunse Julia Trio. She plays delightfully a brilliant arrangement of three famous waltzes.

M. Jennette Loudon in Michigan

M. Jennette Loudon finally decided to close her Fine Arts studio for a few weeks, which she spent vacationing in Palisades Park, Mich. The popular piano teacher will also spend a few weeks with her mother in Bloomington, Ill., opening her Chicago studios again about September 11.

Excuse Us

Stanley Deacon, the popular assistant manager of the Chicago Musical College, has informed this office that besides Adolf Muhlmann and Mrs. O. L. Fox, Messrs. Edoardo Sacerdote and Ettore Titta Ruffo are also heads of the vocal department. The quartet of vocal department heads at the Chicago Musical College is therefore Adolf Muhlmann, Mrs. O. L. Fox, Edoardo Sacerdote and Ettore Titta Ruffo.

Herman Devries' Repartee

An elderly woman approached Herman Devries last week with, "You're not going to be the critic on the Chicago American this season, I understand." Somewhat surprised though with his usual alertness Mr. Devries replied, "No, I'm not going to be the critic on the Chicago American this season, but do you know who my successor will be?" Of course, the inquisitive person did not. "Well, I will tell you very confidentially; Herman Devries will be my successor," was Mr. Devries' repartee and thus left his awe stricken inquirer.

Frank Parker Back to Chicago

Beginning September 1, Frank Parker, baritone, who at one time was a member of the musical fraternity of this city, will be back in its ranks again. Mr. Parker will head the voice department of the Moody Bible Institute.

Bankrupt's Petition for Discharge

Following is a notice received here in the matter of Frederick Preston Search, bankrupt:

To the Honorable: the Judges of the District Court of the United States for the Northern District of Illinois:

Frederick Preston Search, of Chicago, in the County of Cook and State of Illinois, in said district, respectfully represents that on the 18th day of April last past he was duly adjudicated bankrupt under the acts of Congress relating to bankruptcy; that he has duly surrendered all his property and rights of property, and has fully complied with all the requirements of said acts and of the orders of the court touching his bankruptcy.

Wherefore, he prays that he may be decreed by the court to have a full discharge from all debts provable against his estate under said bankrupt acts except such debts as are excepted by law from such discharge.

Dated this 17th day of June, A. D. 1916.

FREDERICK PRESTON SEARCH,
Bankrupt.

ORDER OF NOTICE THEREON.

NORTHERN DISTRICT OF ILLINOIS, EASTERN DIVISION, SS.—On this 29th day of June, A. D. 1916, on reading the foregoing petition, it is.

Ordered by the court, that a hearing be had on the same on the 2nd day of October, A. D. 1916, before said court, at the United States Court Rooms in the Government Building, Chicago, in said district, at 10 o'clock in the forenoon; and that notice thereof be published in *The Chicago Evening Post*, a newspaper printed in said district, and that all known creditors and other persons in interest may appear at the said time and place and show cause, if

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ANTONIO SALA.
As seen by the cartoonist.

A Born Cellist

"All my life I have played the cello," said Antonio Sala to a representative of the *MUSICAL COURIER* the other day. "Since my sixth birthday I have done solo work. I owe my first training to my father, who was a professor of the piano, and that was the instrument I first began to study."

Sala, who is yet in his early twenties, has used three instruments since the beginning of his career. The one he uses on his present tour is a Guilleni. The cellist's tournee this coming season will be under the management of Harry Culbertson.

The accompanying cartoon shows Mr. Sala with his favorite instrument.

any they have, why the prayer of the said petitioner should not be granted.

And it is further ordered by the court, that the clerk shall send by mail to all known creditors copies of said petition and this order, addressed to them at their places of residence as stated.

Witness, the Honorable Kenesaw M. Landis, judge of the said court, and the seal thereof, at Chicago, in (Seal of the Court.) said district, on the 29th day of June, 1916.
T. C. MACMILLAN, Clerk.

EDNYFED H. WILLIAMS, Attorney.

Chicago Musical College News

Felix Borowski, president of the Chicago Musical College, is now conducting the preliminary examinations for the free and partial scholarships to be distributed in September. These examinations will cover a period of two weeks. The final competitions will be held the week of September 4.

The Chicago Musical College announces special diamond medals to be given this coming season to pupils by members of the faculty. Rudolph Reuter will give a diamond medal for the best playing of Brahms' variations for piano, op. 35, op. 24 or op. 21. Karl Reckzsch will give a diamond medal for the best playing of a sonata for piano by Beethoven, and Leon Sametini will give a diamond medal for the best playing of a violin composition by Bach.

Frances Ingram, contralto of the Chicago Opera Company, is coaching her repertoire for the coming season with Edoardo Sacerdote, of the faculty of the Chicago Musical College.

The new school year of the Chicago Musical College opens Monday, September 11. Students who have not yet enrolled are urged to do so now, as the available teaching time already is limited.

Following the custom inaugurated last season, the Chicago Musical College will hold children's special classes

on Saturdays, which will be free to students of the college. This department is under the direction of Julia Lois Caruthers and has proved very successful during the past season.

Kate Pentzer, student of the School of Expression and Dramatic Art Department of the Chicago Musical College, has been on tour during the summer with the Beverage Players and has just been engaged for an additional four weeks with the same company.

John Rankl to the North

Greetings from Lake Bluff, Wis., come from John Rankl, the Chicago baritone, who is spending his vacation in that locality. Mr. Rankl will resume his teaching in the Fine Arts Building this fall, as usual.

Westward Ho!

Ruth Ray, the young American violinist, and her mother are traveling in Colorado and the West this summer, as a card from Colorado Springs informs us.

Chicago Institute of Music Items

The Chicago Institute of Music, Walter Spry, president, announces that it has had many applications for the new catalogue and that great interest has been shown in the letters of inquiry from all over the country.

Mr. Spry returned last week from his summer outing and reports that he has never examined so many pupils who are desirous of being registered for the fall term.

Alexander Raab, head of the piano department, has been summering in Evanston, where he has been working on his programs for next year. Among his important engagements will be his appearance with the Chicago Symphony Orchestra the first week of December.

Thomas J. Kelly has already begun his work at the Chicago Institute of Music, and although a new comer, the prospects are most excellent for a busy season.

JEANNETTE COX.

Detroit Concerts

The opening concert of the course to be given in Detroit this season by the Central Concert Company will take place October 9, when Amato is slated for an appearance there. There will follow Leginska, October 24, Matzenauer, November 16, Homer, January 23, Julia Culp and Francis Macmillan, February 13, and Frieda Hempel, February 20.

OBITUARY

Percy L. Nussbaum

Percy L. Nussbaum, a well known violinist of Fort Wayne, Ind., and a musician of rare ability, died at his home on Tuesday, August 22, at the age of forty-seven years. Death was due to cancer.

Mr. Nussbaum studied in Chicago and later in Europe, where he remained for seven years. Returning to the United States in 1869, he organized the Marion Conservatory of Music in conjunction with his brother. He served two terms as the president of the Indiana Music Teachers' Association. Besides being a charter member of the Association of Presidents and Past Presidents of the State and National Teachers' Association, he was a member of the Elks lodge of Marion and the Knights Templar of Fort Wayne. Surviving him are a widow, three children and three brothers.

Cavaliere Aldo Nosedà

Cavaliere Aldo Nosedà, of Milan, a noted authority on art, died at Stresa, Italy, August 22. He was sixty-four years old and formerly was director of the Poldi Museum, at Milan. For many years he was musical critic for the *Corriere della Sera*.

Howard E. Parkhurst

Howard E. Parkhurst, organist of the Madison Square Presbyterian Church, New York City, for the past thirty-two years, died on August 18.



ALINE van BARENTZEN

*Writes as follows
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Aline van Barentzen.

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Maier and Hutcheson at Chautauqua

The accompanying illustration shows two distinguished American pianists. At the left is Guy Maier, of Boston, who, since his debut two seasons ago, has achieved success in no inconsiderable measure. In the center is Ernest Hutcheson, one of this country's best known virtuosos.



TWO DISTINGUISHED PIANISTS AND A PUPIL.
Left to right: Guy Maier, Ernest Hutcheson and Dorothy Price.

The young lady with the engaging smile is Dorothy Price, a very promising pupil of Mr. Hutcheson. The snapshot was taken recently at Chautauqua, N. Y., in front of the attractive Sherwood Memorial Studios.

Martin Engaged for Portland, Syracuse and Macon

Frederic Martin, the well known and popular basso, has been engaged to appear in recital during the coming season in the municipal concerts of Portland, Me.; at Syracuse University, Syracuse, N. Y., and at the Wesleyan Female College, Macon, Ga.

At the Saco Valley Musical Association Festival, held at Bridgton, Me., recently, Mr. Martin appeared as soloist, his artistic singing delighting all those who heard him.

In company with Mrs. Martin, who has just returned from Bristol, Va. where she had a large and very successful class of vocal pupils, the basso is spending his holidays on the shores of Connecticut and Rhode Island, enjoying the delights of boating, fishing and motoring. He will open his season on September 22, at Morristown, Tenn., where he gives one of his interesting recital programs for the Parent Teachers' Association.

Students of voice will be delighted to learn that in response to the many requests he has received, Mr. Martin has decided to devote two days each week to teaching and coaching pupils in voice development and repertoire.

Frederick H. Haywood's Artist-Pupil Has Unusual Success in West Virginia

Jackson C. Kinsey, baritone and artist-pupil of Frederick H. Haywood, has had a busy summer in West Virginia. On July 20 he sang a program at Morgantown, July 27 at Fairmont, and August 7 at Philippi. The most important of the three was at Morgantown, and the Morgantown New Dominion was enthusiastic and reviewed his program in detail, summarizing its remarks as follows: "Mr. Kinsey has grown and developed wonderfully in his art since he sang in Morgantown prior to his present visit. Diligent and intelligent work, coupled with natural talent of a high order, are responsible for his steady rise in the musical world."

Mr. Kinsey has been engaged to sing with the Haydn Male Chorus of Utica, N. Y., at its concert in November. Many American songs have been sung on his summer programs, including works of Carpenter, Bauer, Burleigh, Rogers, Class and Seiler.

Esperanza Garrigue in the Berkshires

During July, Esperanza Garrigue, the well known vocal teacher, was a guest at the Julia Marlowe mansion at Highmount, N. Y., which is situated in the Catskill mountains. There she enjoyed a complete and much needed rest. At present she is at Breezy Knoll Inn (its name is sufficient to insure its being a delightful place), which is situated on Lake Pontonoscue, in the heart of the Berkshires.

On August 12 Mme. Garrigue was a guest of honor at a tea given by Mrs. Henry Francis at the Country Club, and she was similarly honored on August 15, on the occasion of Gertrude Watson's musicale.

Mme. Garrigue writes that she has been besieged with requests to teach during her stay in Pittsfield, and although she has consented to try many voices and advise young singers, she will give no regular lessons until her return to New York, where she will open her studios on

October 2, at the Hotel Richmond, 70 West Forty-sixth street.

Eddy Brown Gratified by His Reception in His Native Country

When Eddy Brown made his first appearance in New York last winter, it was amusing to note that only five of the score or more of metropolitan critics were able to resist the temptation to take advantage of the popularity of a current musical comedy, and remark, apropos of the violinist's success, "Very Good, Eddy!" Whether or not each thought himself the possessor of an exclusive inspiration and proceeded in that belief to immortalize it, has not been revealed. A friend of Eddy Brown's has wondered what the critics would have done had the violinist's debut been otherwise than overwhelmingly successful; their anguish at being unable to make use of the obvious bon mot can readily be pictured.

The violinist feels that he has every reason to be gratified with his first season in America, and he is preparing for his second with great enthusiasm.

"People seem to have a notion that I came back to my native land because of the war and unsettled conditions abroad," he remarked. "As a matter of fact, the war had nothing to do with my plans. Several seasons ago, when Mr. Charlton was abroad, he urged me to come to America, and I had other offers, but there were so many demands for engagements that I simply could not get away. In 1911 alone, I filled eighty-five engagements in Germany. But when finally I could arrange to come I was particularly glad, for, naturally, being an American, I have always looked forward to the time when I could seek the favor of my fellow countrymen."

The following is not a press agent sample of vers libre, as might be inferred at first glance, but an assortment of Eddy Brown headlines gathered at random to suggest the violinist's success during his first few months in this country:

"Eddy Brown Is a Wonder."

"Violinist Reveals Further Mastery of the Bow."

"Eddy Brown Charms Audiences with Brilliant Technique."

"Eddy Brown Amazes a Thrilled Audience."

"Eddy Brown's Playing Gives Delight."

"Brown Recital Delights Hearers."

"Young Virtuoso Plays With Energy and Vim."

"Eddy Brown Wins New Laurels."

"Bruch Concerto Given a Magnificent Reading."

Carl Hein at Panama-Pacific Exposition

Some time ago Carl Hein went to the Pacific Coast as judge at a musical contest, and during his stay there the accompanying snapshot was taken, representing him on



CARL HEIN AND A NEW ZEALAND MAORI GIRL AT THE PANAMA-PACIFIC EXPOSITION.

friendly terms with a savage girl, who, after all, does not look so awfully dangerous. She is a New Zealand Maori beauty.

Meyn Recital at Onteora Park

Heinrich Meyn, the well known baritone, who will be heard in concerts next season under the direction of Annie Friedberg, recently gave a very successful recital at Onteora Park, N. Y., together with Chester Searle, organist. The concert was given as a benefit for the Onteora Church, and was a great artistic and financial success. Mr. Meyn will be heard in New York next winter in several important affairs.

MAITRE YSAÏE TO RETURN

The Great Belgian Violinist Will Visit America Again This Coming Season

Eugen Ysaÿe will return to America this coming season for a series of concerts under the management of R. E. Johnston. This is now definitely decided. It is two years since the great Belgian master was here, and there will be a tremendous public ready to greet him.

About Ysaÿe's art it is difficult—indeed, almost impossible—to say anything new. There are very few violinists in this world, or artists of any other musical branch as for that, to whom the word "maitre" could be rightfully applied, but not a voice can be raised against the use of that word in connection with Ysaÿe.

Though the famous violinist insists that there be no play of any sort upon present conditions in connection with his appearance here, the public would surely take no less interest in him on account of what has been his lot since the war began. The opening days of the great struggle found him at Ostend, from where with many difficulties he made his way to England, which has been his headquarters for most of the time since then, although he has visited France and with his brother Théo contributed his services as an artist for the entertainment of the Belgian troops at the front.

A further and still more worthy contribution of Ysaÿe's lies in the fact that three of his sons—Gabriel, Antoine and Théophile—are all in the Belgian army. This, to be sure, has nothing to do with their eminent father's violin playing, but the knowledge of the facts will most surely not tend to lessen the enthusiasm with which he is bound to be greeted here.

Needless to say, Manager Johnston, now that Ysaÿe's coming is definitely assured, has received a great many applications for his services, both as recitalist and as soloist with orchestra.

Francis Stuart to Resume Teaching in September

Francis Stuart will commute from his country place at Rockland County, N. Y., to New York City several times a week, beginning the first part of September. Mr. Stuart is a pupil of Lamperti, who paid him the following tribute: "Being in full possession of my method of singing, he has the ability to form great artists."

Mr. Stuart's studios have been at Carnegie Hall for a number of years, and he is facing another busy season.

Mae Hotz Delights Willow Grove Audiences

On August 9, Mae Hotz, the gifted Philadelphia soprano, sang the title role in the performance of "Madame Butterfly," given by the members of the Philadelphia Operatic Society at Willow Grove, Pa., under the direction of Wasili Leps. Mr. Leps and his orchestra have been filling a



MAE HOTZ,
Soprano.

three weeks' engagement at this famous park. On this occasion, by way of diversion, the first act of Puccini's familiar work was given. The part of the little Japanese was interpreted by Miss Hotz with such success that she was compelled to repeat portions of her solo numbers. Such was the enthusiasm with which the work was received that on August 18 it was repeated with even greater success. It is worthy of note in this connection that Miss Hotz has appeared at Willow Grove this summer, not only

with Mr. Leps, but also with Victor Herbert and his orchestra.

What Mr. Leps thinks of her art is best shown by the following:

DEAR MISS HOTZ—Your singing has always been to me of all those with whom I have had the pleasure to work the very best. You handle your beautiful voice in the most finished manner and your interpretation is always artistically perfect.

I hope soon to have the pleasure again of your co-operation. With the kindest regards and best wishes,

Faithfully yours,

(Signed) WASILI LEPS.

Matzenauer and De Bruyn Give Recital at Bar Harbor

Today (August 31) Margarete Matzenauer is appearing in a concert at the Building of Fine Arts, Bar Harbor, Me., assisted by Roger de Bruyn. A report of the concert will appear in next week's issue of the MUSICAL COURIER.

Herewith is appended the complete program:

Dich theure Halle, from Tannhäuser.....	Wagner
Immer leiser wird mein Schlummer.....	Brahms
Liebesfeuer.....	Weingartner
Mme. Matzenauer.	
Tristana.....	Alvarez
Sylvia.....	Chapman
Ballata.....	Sgambati
Mr. de Bruyn.	
Caro mio ben.....	Giordano
Suicidio aria, from Gioconda.....	Ponchielli
La Folletta.....	Marchesi
Mme. Matzenauer.	
La fleur que tu m'avais jetée, from Carmen.....	Bizet
Mr. de Bruyn.	
Elegie.....	Massenet
Il neige des fleurs.....	Fourdrain
Habanera, from Carmen.....	Bizet
Mme. Matzenauer.	
La Bas.....	Fourdrain
Drei Wanderer.....	Hermann
Mr. de Bruyn.	
The Last Hour.....	Kramer
From the Land of the Sky Blue Water.....	Cadman
Lullaby.....	Scott
Mme. Matzenauer.	

Mme. Matzenauer will have the aid of Egon Pollak, conductor of the Chicago Opera Company, at the piano, and Umberto Martucci, conductor of the San Carlo Opera Company, Naples, will serve in a similar capacity for Mr. de Bruyn.

Alfredo Martino to Resume Teaching October 1

Alfredo Martino, teacher of voice, has been dividing his time this summer between the delights of vacationing at

Bay Ridge, N. Y., and teaching on Tuesdays and Fridays of each week at his studios in the Metropolitan Opera House Building, New York. About October 1, Mr. Martino will return to the metropolis and resume his daily teaching.

Young Musical Lights at Play

From Seal Harbor, Me., emanated the accompanying snapshot of the brilliant young pianist, Ethel Leginska and Lester Donahue, enjoying each other's comradeship in a



LESTER DONAHUE AND ETHEL LEGINSKA AT SEAL HARBOR, ME.

frank and youthful fashion. Mr. Donahue broke his period of recreation to give a recital at the Building of Arts, Bar Harbor, on August 28.



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New York, Thursday, August 31, 1916. No. 1901

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LAKEWATERS, KAN.—Dean Harold L. Butler, University of Kansas.
LINCOLN, NEB.—Mrs. E. S. Lane, 555 East Midway.
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THE MUSICAL COURIER EXTRA
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Devoted to the interests of the Piano Trade.

Alice Nielsen's present extended tour will end
September 5 and at once thereafter she is booked—
for a vacation in Maine.

The 1916-17 season already looms above the hori-
zon and indications point to tonal operations that
will eclipse any past accomplishments, especially in
America.

Marie Rappold, it is understood, will create one
of the leading roles in De Koven's "Canterbury
Pilgrims" at the Metropolitan Opera House this
coming season.

Ippolite Lazaro, a Spanish artist who was leading
tenor with the Bracale Opera Company last season,
has been engaged for the Metropolitan Opera,
season of 1917-18.

It is likely that the famous Italian baritone, Titta
Ruffo, will be in this country again this coming sea-
son to sing a number of guest performances with the
Chicago Opera Association.

An Illinois State orchestra is not without the
range of probability in the near future. Earnest
women are working for its furtherance, and what-
ever earnest women work for, in American music,
they invariably achieve.

The report in a daily newspaper that the New
York engagement of the Aborn Opera Company, in
January, 1917, is to take place at the Manhattan
Opera House is quite incorrect. The theatre has
not been selected definitely as yet.

As forecast in last week's MUSICAL COURIER, the
concerts of the Civic Orchestral Society were
brought to a close with the Tuesday evening concert
of this, the eighth, week, instead of being continued
for ten weeks, as originally planned.

Rumor says that Manager Max Rabinoff, not con-
tent with his unique success in America last season
and with the fine prospects confronting him the com-
ing season, is planning an eight weeks' season in
London during the summer of 1917.

H. E. K. again contributed another one of those
vivid and exciting articles on up-to-the-minute musi-
cal history to last Sunday's Tribune. It was about
that ultra-super-modern work, Saint-Saëns' "Sam-
son et Dalila," the score of which was finished
in 1872.

The MUSICAL COURIER is informed that the recent
report from England, to the effect that the famous
English bass, Ffrangon Davies, had recovered from
the malady which interrupted his professional career
several years ago, is unfortunately untrue, and that
Mr. Davies, who had made what was hoped to be a
permanent recovery, again is in the sanitarium
where he has been for a number of years past.

Again Nahan Franko has stepped into the breach
and saved the situation, so far as municipal music
is concerned in New York's finest outdoor play-
ground, Central Park. He will continue to conduct
the orchestral concerts there and does so at the
earnest request of the city's park commissioner and
his board, supported by the votes of the 15,000 or
20,000 auditors who are wont to gather at the
Franko concerts in the Mall. The work is purely
a labor of love with Mr. Franko, and he was about

to give it up in order to take a well earned, even if
belated, summer vacation. However, so much pres-
sure was brought to bear upon the popular leader
that he had to abandon his intention and stay at the
park post to please the people. He has had over
500,000 listeners this summer.

The closing event of the musical season at the
Ocean Grove, N. J., Auditorium will be one of the
most notable of the whole series, when on Monday,
September 4, Rudolph Ganz, pianist, and Albert
Spalding, violinist, will appear in two joint recitals,
one in the afternoon and one in the evening.

"We have found by experience that there are two
box office schedules with which grand opera may
be presented successfully. The five dollar scale is
one and the one dollar scale the other. Opera at
three or even two dollars for orchestra seats is
neither one thing nor the other. It is too ex-
pensive for the masses and not exclusive enough for
the élite." This is the remark of Milton Aborn,
who certainly has had experience enough to know
whereof he speaks and seems to sum up the Ameri-
can situation very concisely and correctly.

Without doubt the Mexican crisis is over. Aug-
ust 26 brought a special cable to one of the New
York dailies announcing the visit of General Car-
ranza and "the Mexican official world" to the open-
ing of the operatic season at the Arbeu Theatre,
Mexico City. Of course, the "war correspondent"
who sent this startling news did not forget to men-
tion the name of the prima donna, whose "hearers
were enthusiastic and considered her destined to a
great career." Unfortunately, forgetfulness is one
of our chief virtues, so the lady's name cannot be
quoted here.

Johanna Gadske has expressed her regret to the
management of the open air opera performances
which are to be given at the City College stadium in
the middle of September by the members of the
Metropolitan Opera Company that she will be un-
able to appear as Brünnhilde in "Die Walküre."
Important concert engagements, booked weeks ago
for Mme. Gadske in the West, will prevent her from
being in New York on the date of the performance.
She will return, however, in time to sing Santuzza
in the production of "Cavalleria Rusticana," which
will be given a few days later.

It is announced that the opening program of the
Ballet Russe at the Manhattan Opera House on Oc-
tober 9 will include a new ballet designed by
Waslav Nijinsky with Strauss' symphonic poem,
"Till Eulenspiegel," as the accompanying music.
Strauss' "Legend of Joseph," written especially for
this same company and first produced in Paris—
without Nijinsky—was anything but a success. In
all fairness it must be said this effect was due more
to the writers of the scenarios than to Strauss'
music. Another ballet of Nijinsky's designing is to
be the music of Liszt's "Mephisto" waltz.

In The Outlook for August 23, 1916, there is an
article entitled "A Great English Musician." It re-
lates to Sir Edward Elgar. The article is well writ-
ten as far as it goes. For us it goes as far as the
point where the author, in his attempt to glorify
Elgar, speaks of Handel's "burly ponderousness" and
Mendelssohn's "somewhat vapid elegance." The
same author alludes to Elgar's first symphony as
"Brahms' fifth," giving as his reason the fact that
Brahms' first was called "Beethoven's tenth." The
author does not explain, however, why "Brahms'
fifth" has vanished so quickly and ingloriously from
the contemporary concert repertoire.

SAN ANTONIO'S SCRUPLES

The MUSICAL COURIER is in receipt of a communication, which it publishes herewith without omissions, even though it does not approve of the spirit or purpose of the letter:

San Antonio, Tex., August 19, 1916.

To the Musical Courier:

There recently was published an article taken from the Brooklyn Eagle, in which the director of a San Antonio orchestra is quoted as saying that when he came to San Antonio, two years ago, that city was a "musical wilderness," and added that he had put San Antonio on the musical map.

In justice to the musicians of San Antonio and to those who have worked hard and faithfully for many years for the development of music in our city, we kindly ask that you publish this in your worthy paper.

The musical development of a city of 125,000 inhabitants is not attained in two years, nor is it brought about by one man; it is rather due to the best efforts of many musicians of high attainments, and the co-operation of many public spirited citizens for generations. This fact stands out more boldly when the following truths are considered:

San Antonio has ten seminaries and schools that have maintained musical departments for from about ten to forty years, and each of these schools has from one to several music teachers, and the pupils run up into the hundreds each year.

San Antonio has many private music teachers that have large classes. At least a dozen of these teachers have state-wide reputations and have turned out pupils of splendid teaching ability, while still others have become known as artistic performers; at least a half dozen of these are composers and have been known as such for a number of years.

The city has had a symphony orchestra for many years, and it might be added that Carl Hahn, the former conductor of this orchestra, is now directing some of the musical organizations of New York and Brooklyn that were formerly conducted by the present conductor of the San Antonio Symphony Orchestra.

The Music Festival Association, too, is doing splendid work. The German singing societies of the State were organized here (virtually) over half a century ago, and one branch of these societies is perhaps responsible for the coming here of the gentleman referred to above. It is a matter for comment that the State Saengerfest this year showed no more progress than former Saengerfests showed over previous ones—the direction of the music of this Saengerfest being the culminating work of this director.

Several large musical clubs have flourished in San Antonio for years and their influence has been widely felt. These clubs and individuals and other bodies have been bringing artists to San Antonio for perhaps half a century—among them Paderewski, Schumann-Heink, Alma Gluck, Mischa Elman, Rudolph Ganz, Florence Hinkle, Hans Richard, Gadske, Nordica, Bispham, Kubelik, Maud Powell, Petschnikoff, Marchesi, De Pachman, Sembrich, Calvé, Camilla Urso, Remenyi, Godowsky, Hamburg, Casals, Melba, Bonci, Aida, La Forge, Verlet, Nevada, Schott, Pasquali, Campanini, Zimbalist, Gerhardt and hosts of others, some appearing here two, three or four times. Rarely has a season passed for more than a quarter century when from three to a dozen artists have not been heard by enthusiastic San Antonio audiences. Then such great organizations as the Damrosch, Theodore Thomas, the Pittsburgh, under Paur, Victor Herbert, Strauss and St. Louis Symphony Orchestras, have been heard here one or more times.

In most seasons, for perhaps two or three decades, there has been grand opera for from a few nights to almost a month.

San Antonio has five large music houses, at least one of which has been in existence since 1866.

The San Antonio public schools have for some time maintained an efficient music teaching system.

To show the high class of music performed in San Antonio we would name the Schubert piano sonata B flat major, Schubert "Trout" quintet, Chopin concert allegro and many others; no better can be heard anywhere.

Among the music teachers of San Antonio are pupils of Joseffy, Leschetizky, Ansoerge, Kortschak, Moszkowski, Phillips, Hartmann, Witherspoon, Sherwood, Mickwitz, Musin, Ganz, Barmas, Jedliczka, Klindworth, Scharwenka, Stern, Leipzig Conservatory.

San Antonio has many public spirited citizens who have liberally contributed of their time and means to the development of music—among these all recall the long and well directed work of Mrs. Eli Hertzberg, who organized the Symphony Society, the idea of a symphony orchestra for San Antonio having originated with her, and Carl Hahn

having been the first director chosen to conduct this orchestra.

Who does not recall the splendid woman's chorus organized years ago by Horace Clarke? This was reorganized and is now known as the Tuesday Musical Auxiliary Chorus. Mr. Clarke's Male Quartet Club also was very popular. There are several large pipe organs in San Antonio, both in its churches and amusement halls.

San Antonio has a Municipal Band that under efficient direction has had much influence on civic improvement.

Several stores and hotels maintain orchestras.

Leading musical papers of the United States have for years maintained correspondents in San Antonio and constantly give out news of musical happenings here.

These are some of the facts and reasons that seem to indicate that for many years San Antonio has been somewhere on the musical map and outside the bounds of a "musical wilderness."

(Signed)

GILBERT SCHRAMM,
EMMETT ROUNTREE,
MADAME D'ACUGNA,
MRS. ERNEST SCRIVENER,
MARGUERITE GUINN,
MRS. A. M. FISCHER,
MRS. EDWARD SACHS,
ELSE STERNSDORFF,
CLARA D. MADISON,
MRS. FRED JONES,
MARY HEWSON,
KATHLEEN BLAIR CLARKE,
MRS. L. L. MARKS.

To begin with, the missive should have been addressed to the Brooklyn Eagle, as that was the paper which printed the interview in question and the MUSICAL COURIER merely quoted part of the article. The Eagle interview was given by Arthur Claassen, conductor of the San Antonio Symphony Orchestra. The MUSICAL COURIER does not believe that Mr. Claassen used the expression "musical wilderness" in referring to San Antonio. There seems hardly a doubt that he was misquoted. Mr. Claassen visited these offices recently and spoke with the greatest enthusiasm about San Antonio and its artistic intelligence. Far from claiming sole credit for its present measure of achievement, he mentioned specifically most of the facts contained in the letter printed above and overflowed with praise of his colleagues in San Antonio and of the non-professional music lovers of that city. It is not at all likely, therefore, that Mr. Claassen would say one thing to the MUSICAL COURIER and another to the Brooklyn Eagle. He is not that kind of a man. It is hardly necessary to emphasize Mr. Claassen's contribution to San Antonio music life during the past two years, although the protesting letter might have done so as a matter of courtesy and grace. MUSICAL COURIER readers know Mr. Claassen and his work and therefore he needs no defence. These lines are merely impartial comment.

SCHOLES ON PURCELL

It is rather late in the day to write about Henry Purcell and his work, for the influence of Purcell now counts for nothing. Artaxerxes is not more dead than he. His influence on the minds of musicians has long ceased to exist. That he was a genius in his time and a man of great influence no one will deny, for it was he who furnished Handel with the style he soon adopted after going from Italy to settle in England.

Purcell is to Handel as a youth to a man. "The child is father of the man," as Wordsworth says, not referring to Purcell, of course, but furnishing a useful phrase that fits this case. Oddly enough, the young German Handel took on another style when he went as a very young man to Italy. And when he settled in London at the age of twenty-five he again changed his manner of writing. This change was not due entirely to his maturing genius. He took the whole Purcell outfit of rhythm, manner,

spirit, and practically became the man that developed from the child Purcell. Purcell therefore must be considered as a man of importance in the history of musical progress, though his influence on the minds of men today is nil.

But those who are interested in the composer and his works will find a very readable story, called "Henry Purcell, a Sketch of a Busy Life," in a recent number of the Musical Quarterly. Percy A. Scholes, the author of the article, is a well informed English musical editor who has collected a great many facts concerning Purcell and put them together in a most interesting manner.

THE MUSIPOLITICIAN

Ordinarily it is a far cry from music to politics, but no gulf is too wide for the imagination to span. Up in Rockingham County, in the State of New Hampshire, "the deed has been did." A musipolitian has sallied forth from the Republican fold in quest of nomination. Politics and art! A musical campaigner! Think of the possibilities, ye who woo Orpheus and yet would subsist.

To quote the Boston Herald of August 21:

It has remained for Mrs. Stewart E. Rowe, of Exeter, N. H., to lift political campaigning out of the humdrum of ordinary life to the dignity of an art. Her husband is seeking the Republican nomination for the treasurership of Rockingham County. The two are seeking the elusive vote by means of music and poetry. Every evening, save Sunday, Mrs. Rowe and her husband drive in their automobile to the town, where votes are sought. When a crowd has been assembled, Mrs. Rowe strums upon a banjo, while her husband sings for votes—and the songs that he sings are his own compositions.

The novel method of campaigning that the Rowes have adopted recalls to mind certain patent medicine venders of yore, who were wont to wander right jauntily through our rural districts, dispensing their wares in the midst of merry entertainment. One there was especially. He used to wend his way in a gay covered gipsy wagon, drawn by two shaggy horses with little jingly bells on their harnesses. With him was an old time banjo picker and a singer of rollicking songs. After the entertainment, the doctor (?), bedecked and bedazzled, would mount the tailboard of his wagon and chant aloud the wonders of his wares. Oh, he did a fine business, and he deserved all he got.

Poor old peddler, he had no goodly spouse to bolster up his shortcomings. Rockingham's musical campaigner is more fortunate; he has his Mrs. Rowe. Can you not picture her, as she sits in her car and picks her favorite banjo? Who does not remember sweet Peggy of old song fame?

"The lads from near or far,
All envied the chicken
That Peggy was pickin',
As she sat in her low-back car."

How much more romantic to pick a banjo than a chicken! And who can doubt that Mrs. Rowe is doing yeoman's service in her husband's cause?

We can but wonder how it would be if Mr. Rowe's opponent, one Parker, of Portsmouth, would join him in a musical tilting match. In certain parts of India, when a dusky maiden has two claimants for her hand, she appoints a day and seats herself in state within her doorway. One wooer, with his attending friends, sits upon her right hand; on her left, the other, with his backers. Each, in turn, plays upon his favored instrument and sings of his love, and his worldly goods and his prospects for the future, while his friends applaud. In such case we can but wonder which of the political rivals fickle Miss Public would choose.

Our bets are placed on Mr. Rowe. He fares forth right gallantly to the fray! And who can call him an unsung genius?

PRIVILEGES

So many musicians complain about their lack of chances that we often wonder if they ever stop to think about their privileges. Composers, for instance, cannot get their manuscripts accepted by the publishers. This may fairly be set down as one of the disadvantages of being a composer. But, on the other hand, no one has yet denied the composer the privilege of giving away printed copies of his works. The singers may not sing them and the pianists may prefer a Bach-Busoni, Beethoven, Schumann, Chopin, Schubert-Liszt program, and not find room for the neglected composer's "poem exotique à la margerine." Nevertheless, free copies of the synthetic masterpiece are always carefully delivered by the postman if the postage is sufficient. And what a patriotic privilege it is to buy so many governmental postage stamps! Think what a revenue the nation enjoys from the sale of stamps to carry free copies of undesirable music to the ends, as well as the beginnings, of the earth! And the ink and paper makers rise in a body to bless the obscure composer who practises the delightful hobby of giving music away.

Then there is the pianist who assures us he cannot get a hearing, though we know for a fact that all his neighbors have the Liszt E flat concerto by heart and dread to leave their windows open on account of the incessant clamor and reverberation from the piano of the pianist who never gets heard. Of course, the Philharmonic and the Symphony Societies regret extremely that at present there is no opening for another pianist at this season's concerts, and our ambitious concert artist knows too well that the public will not flock to his solo recitals. But he can get a hearing any night among the boys at the club, provided he can rag the "Spring Song" and play "Dixie" in two keys at once.

Then there is the young soprano who can sing in six languages so smoothly that they all sound alike. She knows the "Jewel Song" from "Faust" and is an ideal Juliet, we are told by friends who saw her do the balcony scene at a charity bazaar. She keeps her weather eye on the Metropolitan Opera House in case Signor Gatti-Casazza has too many of his soprani e contralti stricken all at once with infantile paralysis. She practises the veil scene in "Salome," or "Salamis," or "Salammoniac," or whatever it is called, and we are semiofficially informed that she can remove forty-six of the forty-seven veils with consummate art, keeping time to the music and emitting shrieks perfectly in tune with the E flat clarinet and the piccolo in D. She thinks she ought to get a chance, and considers it a perfect shame the way concerts and operas are run. But the trouble is that twenty thousand sopranos are all trying to get into the twenty available places. Let our young singer try a Dorcas society. There she will surely be welcome, and her costume need not cost her much to be short at the neck and long on the floor. Just a plain song in English will do, and she need not call in a specialist to phrase "Ah, no, no, no, no," with a trill at the top.

There are thousands of Ladies' Aid Societies who would be so glad to have a sacred song—something about Iceland's greeny mountains where the Indians get stranded with corals. The "Lost Chord," accompanied by the sexton's daughter, will do nicely. It is a privilege to help the ladies pass a pleasant evening far from home and household duties. Of course, there is no money in this kind of work, either for the singer or the ladies' first aid to the wounded. But the singer has the satisfaction of knowing that none of the MUSICAL-COURIER critics was present to hear her sing the third verse ending at the end of the first verse, or to observe that the clergyman's wife omitted all sharps beyond F and C in the accompaniment. She gets experience at least and knows she partly interrupted the conversation

At the opera house she might not have succeeded in diminishing the talk. But if she is ambitious for a wider public and a broader field of action, let her hire a room in an Eighth Avenue hotel, open the windows, play the chord of C very loud, begin with la, lay, lee, lie, loo, and then sail upward on a soaring arpeggio. Go up a semi-tone higher by the familiar vocal teacher harmonic progression of making the present tonic note the leading tone of the dominant seventh chord of the new tonic. Crawl up the chromatic scale in this manner and whoop away at arpeggios. By the time you get to high C you will be heard all right. There may even be inquiries for your name and number. Too many singers fail to appreciate the real privileges they have in making themselves heard.

HOW NOT TO BECOME A FAMOUS COMPOSER

The following execrable verses are offered in all seriousness by a London musical journal as "words for music." Is it any wonder that the "English ballad" is beneath contempt as an art form?

THE REAPER.

A Reaper came with his sickle keen,
In the morning light; on earth to glean;
And he heard a weeping mother sigh,
In a cottage bare, as he passed it by.
As she sought in vain to hush to rest
The babe she held to her barren breast.
She prayed that God would lull the pain
Of her ailing babe, nor prayed in vain;
For that Heavenly Reaper, sickle in hand,
Caught up her babe to God's Slumberland.

The Reaper came to an alley bare,
Hunger and sorrow were wedded there,
And a sick lad tossed with a fevered moan,
While gray night changed to the golden dawn,
He talked of his mother, who'd found her rest,
From hunger and pain, on the river's breast.
But his mutterings ceased, and his spirit fled,
With a fluttering sigh, the lad lay dead.
For the Reaper had held out his pitying hand,
And borne the lad to God's Harborland.

The Reaper came in the evening gloom
To an aged pair in their humble room,
He found them reading the Book of Life,
The time-worn man and his aged wife;
And they read of joys that would sure be theirs,
Where troubles cease of sorrows and cares,
Then the Reaper opened the golden door,
And they found their rest for evermore,
For that Reaper gleams with sickle of gold,
And bears all home to his heavenly fold.

J. V.

It is to be feared that the German who wrote of his native music in the manner herewith quoted must have lacked the dietary skill in adjusting his pretzeln, sauerkraut and sausages, to the right proportions necessary for good digestion and clear thinking:

Every man lives after his own humour, neither are all men governed by the same laws: and diverse nations have diverse fashions, and differ in habit, diet, studies, speech, and song. Hence it is that the English do carol; the French sing; the Spaniards weep; the Italians which dwell about the coasts of Janua caper with their voices, the others bark; but the Germans which I am ashamed to utter, do howl like wolves. Now because it is better to break friendship than to determine anything against truth, I am forced by truth to say that which the love of my country forbids me to publish. Germany nourisheth many cantors but few musicians. (From Hawkins' History of Music.)

Even the military foes of Germany praise German music. But every nation has its cranks.

Greatly to the surprise and possibly chagrin of those who predicted that Grieg's works would not outlive their creator, they continue to enjoy warm popularity everywhere and their sales remain very large, according to some publishers' figures which recently came to the notice of the MUSICAL COURIER.

OPERATIC SALARIES

The idea that the operatic artist is the highest paid member of the musical profession turns out, on examination, to be as fallacious as most popular beliefs, at least as applied to the United States. It is true that Caruso receives an enormous salary. It is also true that a few leading sopranos are exceedingly well paid for their work. There are two or three "star" tenors and baritones who also earn more money at the profession of singing than they could at any other, and there are perhaps two highly paid altos.

Well and good. The fortunate possessors of these exceptional voices are entitled to whatever they can get the management to pay them. But how about the great majority of operatic artists? We do not refer to the singers of trifling parts, but to those who, without being stars, have nevertheless important roles. Are they paid exorbitant salaries? Far from it. More often than not they receive a bare living wage. Reckoned by the week, their recompense is adequate. But what if the season lasts only a few weeks? Five weeks, as in the case of the coming season of the Ellis organization, or ten, as with the Chicago Opera Association, two important companies employing well paid stars supported by competent artists. It is very nice to be a Mary Garden at so many thousand per performance, but what about being an important member of her support at, say, \$75 or \$100 per week for a ten weeks' season? The supporting artist is as important to the proper presentation of an opera as is the star, but ten times a hundred is only a thousand and ten times seventy-five but seven hundred and fifty. And after the short season is ended, where is the supporting artist to turn for further work in his or her profession here in America? It is a case of concert work or teaching—or perhaps selling life insurance—to earn even a fair living, especially in these days when the operatic market of the United States is fairly crowded with good artists driven over here by the absence of paying employment across the water.

What is the remedy? Echo answers, "what." As long as the public wants stars in opera, the question of properly balanced operatic salaries is likely to continue as puzzling a one as the Mexican question.

BOTH ENDS AND THE MIDDLE

A correspondent writes from a Northwestern city: "Can nothing be done to curb the hoggishness of the New York managers of artists? Last season I engaged a very famous but mediocre artist (famous from a box office point of view). I worked very hard and had the largest audience the artist in question ever drew in the Northwest. When I talked of a return engagement for the following season, the price was 'boosted' \$500 at once by the manager, and in addition he added a tail to his comet. I had to take the tail also or I could not get the comet. I would like to know whether I was not entitled to secure the artist again at the same figure as before, especially as the increase would have to come out of my share. The house will not hold more people on one occasion than on another, and I sold every ticket the first time. Is it not time for local managers to stop doing business with those New York managers who are dishonest?" It is.

Thus saith Æschylus in "The Persians," a drama produced only seven years after the Persian war, which ended in the year B. C. 472:

Like joyous chant, rang out their battle cry,
And forthwith Echo, from the island rocks,
Sent back responsive an inspiring shout.
The trumpet's blare fired all their ranks, and straight,
With simultaneous dip of sounding oar,
They at the signal smote the surging brine.

—(Translated by A. Swanwick from the Greek.)

Jacobinoff to Appear as Soloist With New York Philharmonic

Sascha Jacobinoff, the young violinist who is to make his first American tour this coming season under the management of the Philadelphia Musical Bureau, has already been booked for a large number of engagements. Among these is an appearance as soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor, at the



SASCHA JACOBINOFF,
Violinist.

Academy of Music, Philadelphia. The date of the concert is November 13, and the many admirers of this young American's art are awaiting the event with much interest.

Grace Whistler at "Griswold"

Grace Whistler has selected perhaps one of the most attractive spots in Connecticut in which to spend her vaca-

tion. Word comes that she is stopping at the "Griswold," New London, and is having a "splendid rest—golfing and swimming."

Music and Food

Los Angeles, Cal., August 17, 1916.

To the Musical Courier:

I was glad to read four comments on the item from Chicago, "Music Can Be Tasted Like Food," which was republished in the Evening Herald of Los Angeles.

You will notice that the director of music of the University of Chicago gave the music students a belated talk on "Palatable Harmony," in which he sums up his ideas in what he calls "food equivalents." His bill of fare was quoted by you.

This kind gentleman calls the piano, or piano music, "Fool water." Aye! Here is something for pianists, enough to make the gods of tone rage furiously together. But when he says that "Every one knows that an oboe sounds exactly like a lemon tastes," can we help but ejaculate "Ooh, such a sour stomach!" Ach!

Well I remember my troubles at a certain university in attempting to make music a serious subject; a part of the prescribed course, with regular credits. It is little wonder that it is such a task to make some of our educational institutions realize that music is worthy of honest consideration, with such musical slapstick perfidy emanating from instructors who should be above such a plebeian procedure.

This professor's nightmare is either tubercular irony, asinine sarcasm, or else it is melancholy running rampant after the rapsallion, Puck.

Sincerely,

CHAS. F. CARLSON.

Adrian Klein, Son of Herman Klein, Marries in London

A report from London brings word of the recent marriage there of Adrian Klein, son of Herman Klein, the prominent vocal teacher and writer on musical subjects, formerly of New York, to Miss Brackenbury, youngest daughter of Admiral Brackenbury, C. B., C. M. G. Adrian Klein was wounded in the right arm "somewhere in France" several months ago, but has now happily recovered complete use of his arm. He has inherited much of his father's pre-eminent musical talent, and his bride is also a musician.

Frank Pollock on a Cruise

Frank Pollock, American tenor, is shown in the accompanying picture, on board the steam yacht May on the recent annual cruise of the New York Yacht Club. Mr.



FRANK POLLOCK,
"Sailing the ocean blue."

Pollock was a guest of Captain J. R. de Lamar, owner of the yacht.

Music cleanses the understanding, inspires it, and lifts it into a realm which it would not reach if it were left to itself.—Henry Ward Beecher.

SOME RECENT PRESS OPINIONS ON ALICE NIELSEN

THE PARKERSBURG SENTINEL, TUESDAY, JULY 18, 1916.

CROWNING FEATURE OF CHAUTAUQUA WEEK
WAS THE NIELSEN CONCERT ON MONDAY EVENING—TEXT WAS
THRONED WITH AN APPRECIATIVE CROWD WHO ENJOYED
EVERY MINUTE OF THE SPLENDID PERFORMANCE.

The crowning feature of Chautauqua week was the Nielsen concert, which took place last evening, attracting to the large tent an audience of many hundred persons. That Miss Nielsen is worthy of all that has been said of her was not to be doubted—indeed, many listening to the rare sweetness of her voice felt that they had underestimated it in anticipation.

A pure soprano, golden in quality, tones of liquid sweetness and with no flaw to mar its melody, her voice with clean enunciation found its way to the hearts of her listeners in the opening number, "The Spirit Flower," by Campbell-Tipton, and each succeeding selection strengthened its hold until long before the closing number, "Home, Sweet Home," the large audience of so many mixed tastes and temperaments sat enthralled by its beauty and the charm of the singer, who is in grace of person and beauty of voice an embodiment of the spirit of music. Miss Nielsen's repertoire was well selected to show her wonderful range and admirable control as well as to suit the varied tastes, and in her encores, given with a charm and graciousness seldom to be found, she was particularly happy.

THE CHARLESTON GAZETTE, THURSDAY, JULY 13, 1916.

DELIGHTFUL VOICE OF ALICE NIELSEN CHARMS THE
EAGER EARS OF LOCAL MUSIC LOVERS.

By Herbert Pfahler.

With the last dying notes of an aria from Puccini's "Madame Butterfly," as sung by the diva, Alice Nielsen, the season of the Chautauqua came to a close tonight, and as usual the best was saved for the last course in the meal of culture.

Miss Nielsen, for years a favorite both on the concert stage and in grand opera, is a stranger to Charleston, and her appearance here gave Charlestonians an opportunity to familiarize themselves with both the personality of this delightful performer and also to hear her sing.

No review of a concert would be disappointing without a description of the singer, for some persons go to hear music, and others just to see the musicians. In the case of Miss Nielsen she was just as much an optical pleasure as her singing proved a sound treat. It would seem not out of place to refer to the fact that she is probably the most modish singer who ever appeared in Charleston and when she first emerged she resembled somewhat the cover page of "Vogue."

It was with care that Miss Nielsen chose her program. She never forgot that if the program was too devoted to the masters, it would fail of its mission, yet she never lost sight of the all important fact that the provinces are educated and often very critical. So, in the program, were a few selections from the contemporary French school, a Beethoven, a Puccini opus and a varied lot which also included two Poppers.

The audience, which numbered about 2,000 persons, applauded graciously every number and Miss Nielsen was just as gracious and magnanimous in her encores. Among the latter were "Believe Me, My Dear, Those Alluring Young Charms," and a number of other familiar bits.



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YOUNGSTOWN DAILY VINDICATOR, TUESDAY EVENING, JULY 25, 1916.

ALICE NIELSEN DELIGHTS IN CONCERT.

Charming, from her daintily coiffed head to her tiny French-heeled white pumps, with inimitable graces and a voice in which even musicians suffering from perennial, pernicious, professional jealousy could find but few flaws, Miss Alice Nielsen, prima donna soprano, of the Metropolitan Opera Company, won all

hearts and closed the Redpath Chautauqua here last night in the most satisfying manner imaginable. Miss Nielsen's attractiveness was as enjoyable as her voice.

In her concert numbers and in the sweet old ballads that have survived the years, the singer was irresistible and from the beginning to the close of her program she was simply showered with ovations.

In introducing the artists of the evening, Mr. Ressler, manager of the Chautauqua, declared that Youngstown is not too big a town for Chautauquas, for they have been attracting crowds on Broadway, N. Y., in Chicago, Kansas City and other towns, "nearly as big as Youngstown," for seasons past. He urged that they be continued and if the audiences assembled for the Redpath "show" for this season is any criterion, Youngstown appreciates this form of summer entertainment.

The Monday Musical Club was back of the big assembly this season and last, and will rest on its laurels next season, leaving the enterprise to some other organization.

The Musical Club chairman decorated the platform especially for the Nielsen concert with an attractive arrangement of ferns, palms, goldenrods and daisies, supplemented by two American flags.

Miss Nielsen, with her gracious secretary, Miss Stickles, and associates, left this morning on her private car to fill her other summer engagements.

MISS NIELSEN IMBUE WITH CHAUTAUQUA SPIRIT.

"I'm just full of the Chautauqua spirit," declared the famous soprano after the program last evening. "The Chautauqua is an illness—from which you never recover."

Asked if summer Chautauqua audiences respond more to the old-time melodies than the standard concert and operatic repertoires, Miss Nielsen enthusiastically declared: "They like them all. We give them the same programs we give at the Metropolitan Grand and their response is a delight. But we haven't found a more responsive audience than in Youngstown." And Miss Nielsen is just as sweet and pretty and sensible behind the scenes as before the footlights.

THE PARKERSBURG NEWS, TUESDAY MORNING, JULY 18, 1916.

MISS NIELSEN'S CONCERT WAS ARTISTIC TRIUMPH.

The concert last night given by Miss Alice Nielsen and her company was an artistic triumph, and a splendid close to the third Parkersburg Chautauqua. With a voice, round, pure and crystalline in quality, a gracious manner, and diction far above the average of even prima donnas, she captured her audience at the outset, and held it spellbound to the close. It was a genuine song recital, and not a display of vocal pyrotechnics. The songs were chosen for their beauty and variety, and were given with that simple grace and fidelity to their meaning that impressed every one with the artistry of the singer and the intrinsic beauty of the song. Many of the songs, although familiar, seemed to take on a new meaning under the spell of this cantatrice; there was a new note in "The Spirit Flower," a greater depth in the old familiar "Love's Old Sweet Song," and a poignant note in Tosti's "Good Bye" that we have not heard in them before. And who will soon forget the "Fairy Pipers," or the "Weathercock," or Brahms' graceful "Wiegenlied," all given with the finesse of the true Lieder singer, and last of all, Arditi's famous "Il Bacio," which is both the aspiration and despair of many artists, which was sung with all the light and airy delicacy, and the coy abandon imaginable.

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JOHN McCORMACK TENDERED AN OVATION IN BOSTON

**Celebrated Irish Tenor and Assisting Artists Delight Big Audience Comprising
Stockholders of United Drug Company—Copley-Plaza "Pop"
Concerts Continue to Draw Well**

31 Symphony Chambers,
Boston, Mass., August 27, 1916.

John McCormack, the celebrated Irish tenor, assisted by Donald McBeath, violinist, and Edwin Schneider, pianist, gave a triumphant recital in Symphony Hall on the evening of August 22. The audience comprised several thousand stockholders of the United Drug Company, who conducted an elaborate convention here during the past week. The appreciation of these listeners could scarcely have been more enthusiastic. Both Mr. McCormack and Mr. McBeath responded generously with frequent encores.

The program was popular in character and exceedingly well constructed. Mr. McCormack's selections were as follows: Recitative and aria, "Ah, Moon of My Delight!" from Lehmann's "Persian Garden"; "Ave Maria," Schubert; "When Night Descends," Rachmaninoff; "Serenade," Tchaikowsky; "In Dublin's Fair City," Old Irish; "Norah O'Neale" and "The Next Market Day," Hughes; "The Irish Emigrant," Baker; "The Bitterness of Love," Dunn; "When the Dew Is Falling," Schneider; "The Old Re-frain," Kreisler; "The Trumpeter," Dix. Mr. McCormack was in excellent voice. His Irish songs especially were applauded to the echo. Among the extra numbers, "I Hear You Calling Me" and "Mother Machree" were most popular. Schneider's "When the Dew Is Falling" was also the occasion of a special outburst.

Mr. McBeath performed artistically. His numbers included Schubert's "Scottish Lullaby," Kreisler's "Schön Rosmarin," Dvorák-Kreisler's "Indian Lament" and Wieniawski's "Romance."

The "Pop" Concerts at the Copley-Plaza

While they have almost run their course, the "pop" concerts at the Copley-Plaza continue to be the chief attraction for the local music lover. Last week was ushered in auspiciously with "German Night," the program comprising selections from Schrammel, Weber, Ziehrer, Wagner, Brahms, Schumann, Schubert, Humperdinck, Liszt, Handel and Blon. On Tuesday evening a special attraction

she has taken a cottage on Hunt's Hill, facing the ocean. Almost any afternoon the young singer may be found indulging her hobby for bathing, which she declares to be the most beneficial and exhilarating of outdoor sports. As she is an expert swimmer and a firm believer that the much advertised shark is merely a maneater, she frequently ventures beyond the breakers for the relaxation of a long swim. She is thoughtful enough to wear a vermilion bathing cap, so that her more timid acquaintances may at least keep her within sight.

Miss Frank is not devoting her entire time, however, to the pleasures of the seashore. She spends a portion of two days each week in Boston, for the benefit of some of her more persistent pupils, who were unwilling to relinquish her wholly for even one month. When she reopens her classes in September, she expects to be exceedingly busy.

Miss Frank has been working up some new programs for next season. She probably will give a Boston recital

JOHN McCORMACK'S REMARKABLE RECORD.

Since his American debut in November, 1909, John McCormack has filled more than six hundred engagements, operatic and concert, in America, Europe, Australia and elsewhere. He has been twice around the globe, has encountered many sudden climatic changes, undertaken many long and wearisome railroad journeys, and in all that time has missed barely half a dozen engagements.

"Such a remarkable achievement seems almost incredible," says the author of a story, published recently in one of the leading magazines, "but the explanation is that McCormack, in addition to being gifted with one of the really great voices of the age, has been blessed with a robust physique, and as he has cultivated the one with assiduous care, so by his rigid adherence to the rules of simple living, he has consistently conserved and safeguarded the other."

One of the accompanying snapshots, taken recently on the shores of Long Island Sound, shows McCormack ready for his daily routine, two hours of tennis court,

to be followed by a mile swim in the waters of the Sound.

in the fall, and already has booked a number of important engagements elsewhere. Miss Frank has steadily improved the quality of her performances, and she is now recognized as one of New England's foremost artists. Her voice is a clear and eloquent soprano of sustained flow and warmth. Her diction and phrasing are exceptionally good, and her interpretations of a high order. To these abundant gifts she adds intelligence, personality and musicianship.

Next season Miss Frank again will be under the direction of W. R. Macdonald, the well known Boston manager.

Katherine Kemp Stillings Returns

Katherine Kemp Stillings, the violinist, returned to Boston last week from Heath, Mass., where she has been visiting Frances Nash, the young pianist, who has been engaged for a first appearance with the Boston Symphony Orchestra next winter. Miss Stillings reports that she has spent a delightful summer and that she feels refreshed and invigorated for a busy season. She expects to reopen immediately her attractive studio at 64 Commonwealth avenue.

Miss Stillings has a number of important bookings ahead of her. She has been re-engaged for a big recital this fall in Omaha, Neb., and in April she is to appear as soloist with the Philadelphia MacDowell Orchestra. Between these dates she has numerous concert engagements throughout New England.

Virtually Miss Stillings has already begun her season's activities. On August 19 she gave a recital at the summer home of Mrs. L. F. Crofoot, at Northeast Harbor, where she performed Tarini's G minor sonata and a group of modern compositions. On August 26 she gave a joint recital with Robert Lunger, the baritone, at Duxbury, Harris S. Shaw being the accompanist for the occasion.

Miss Stillings has arranged to give recitals both in Boston and New York. The former will occur probably in November.

Elmer Wilson at Nantucket

Elmer Wilson writes that he has been sojourning at Nantucket Island all summer, where he has had charge of the Sea Cliff Inn Orchestra. His work has been of a very pleasant character, and has in nowise prevented him from enjoying to the fullest the many recreational pursuits of the famous resort.

Mr. Wilson enclosed a program of one of his Sunday evening concerts. It included selections from the "Barber of Seville," "Samson and Delilah" and Dvorák's "New World Symphony," as well as shorter pieces by Tschai-



JOHN McCORMACK AND HIS LITTLE DAUGHTER AND PLAYMATE.

(The latter is giving a fancy dress party and is ready to rescue her guests.)

was T. Cella's arrangement of Thomas' "Morva Rhud-dlan," for harp solo with string orchestra accompaniment. On Thursday Lacombe's suite, "Gitanilla," was performed. Mr. Fiumara, a baritone, sang a selection from "Faust," by way of variety. There was no regular concert on Friday, as the evening was given over to delegates to the convention of the United Drug Company stockholders. Soloists during the week included Messrs. Brooke, Cella, Nappi and Tak.

Ethel Frank at North Weymouth

Ethel Frank, the well known Boston soprano, has been spending the month of August at North Weymouth, where

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg
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*HANS TÄMELER, tenor, Royal Opera, Karlsruhe.
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kowsky, Gounod, Friml and Rubinstein. Mr. Wilson himself was the soloist of the occasion, performing Beethoven's "Moonlight" sonata.

Albert and Edna Stoessel Give Providence Musicales

Albert Stoessel, violinist, and Edna Stoessel, pianist, gave a delightful musicale at the home of Mrs. George Arnold, in Providence, R. I., on August 16. Mrs. Arnold is president of the Chopin Club, which has engaged Mr. Stoessel for a concert later in the season.

The program was interesting and well arranged. It comprised Vieuxtemps' "Fantasia Appassionata," Sarasate's "Zigeunerweisen" and a group by Stoessel, including his "Humoresque," "Southern Idyl," "Minuet Crinoline" and "American Dance No. 2." There was a large and appreciative audience.

The Stoessels were assisted by Ethel Cooke Slocum, a well known local soprano. V. H. STRICKLAND.

ST. LOUIS SYMPHONY ORCHESTRA'S COMING SEASON

Organization Increased to Eighty Men—Strong List of Soloists—Symphony Season to Begin November 17

The outlook for the coming season of the St. Louis Symphony Orchestra is unusually encouraging. Eleven musicians are to be added to the orchestra, bringing the total strength up to eighty men, and some splendid instrumentalists have been placed under contract.

Eugen Ysaye has been added to the already strong list of artists who will appear at the regular symphony concerts, of which thirty will be given, as in former years. The complete list of artists is as follows: Mme. Schumann-Heink, Frieda Hempel, Emilio de Gogorza, Alma Gluck, Efreim Zimbalist, Mischa Elman, Eugen Ysaye, Josef Hofmann, Leopold Godowsky, Mrs. H. H. A. Beach and Percy Grainger.

Twenty Sunday popular concerts will also be given and Manager Arthur J. Gaines announces that an unusually strong list of soloists will be presented at these concerts. The orchestra will assemble for its first rehearsal on November 6 and the season will open with the Sunday "pop" concert of November 12, followed by the first pair of symphony concerts on November 17-18.

Plans for touring include a trip early in December with engagements in Urbana, Ill., where the orchestra will play its fourth annual engagement at the State University, Lafayette, Ind., return engagement at Purdue University, Greencastle, Ind., DePauw University, and Dayton, Ohio, on the course of the Dayton Symphony Association. Povla Frisch, soprano, will be the soloist on this tour. Two engagements will be played at the University of Missouri, Columbia, Mo., and a number of other concerts will be given during the season in the territory adjacent to St. Louis. In the spring a tour of several weeks will be made through the South and Southwest. Contracts have been arranged for Houston and Austin, Tex., Shreveport, Natchitoches, and New Orleans, and negotiations are in progress with other cities in this territory.

The soloists on this tour will be Leonora Allen, soprano; Lillia Snelling, contralto; Arthur Hackett, tenor, and Charles E. Gallagher, basso. Mrs. Beach will make her first appearance in St. Louis and she will play her concerto with the St. Louis Orchestra.

New York Community Chorus to Give Song and Light Festival

On the night of September 13 the New York Community Chorus will give a song and light festival, with a chorus of 1,000, stationed on the north side of the lake at the foot of the Mall in Central Park. Thousands of lanterns will be hung along the shore, and the audience will be seated around the fountain on the south side of the lake. A cordial invitation is extended by the chorus to all who wish to join with it and take part in this beautiful community festival. All may join who wish, for there are no fees and no voice test. At a recent rehearsal the songs on the program were "America," "Annie Laurie," "Nancy Lee," "My Old Kentucky Home," "Dixie," "The Red, White and Blue," "Old Black Joe," "Auld Lang Syne," "Come Back to Erin," "Battle Hymn of the Republic," "How Can I Leave Thee," "Loch Lomond," "Maryland, My Maryland," "Drink to Me Only With Thine Eyes," "Nearer, My God, to Thee," "Home, Sweet Home," "Darling Nelly Gray," "Carry Me Back to Old Virginia," "The Minstrel Boy," "Tenting on the Old Camp Ground" and "The Star Spangled Banner."

A note on the slip reads: "All who desire to sing for the pure joy of singing, regardless of their ability to read music, are invited to join the Community Chorus." And this is the keynote to this organization, of which Harry H. Barnhart is the conductor.

MATZENAUER GIVEN OVATION AT WILDWOOD

New Jersey Resort Hears Famous Singer as Well as Sembach and Kurt, of the Metropolitan

Wildwood, N. J., August 25, 1916.

Backed by a capable, public spirited committee comprising such names as Heber Crane, president of the Wildwood Title and Trust Company, and Thomas Martindale, long associated with Philadelphia's music, a course of orchestral concerts is being given in the Wildwood Casino Auditorium, at Wildwood, N. J., a seaside resort within easy reach of Atlantic City and Philadelphia.

Under the direction of Walter Pfeiffer, a young leader well known in musical Philadelphia and Boston, an organization recruited from the Philadelphia Orchestra, plays twice daily, with a special concert on Sunday evenings, at which a prominent soloist—generally an opera star—appears. Bearing in mind that Mr. Pfeiffer's musicians are playing to double opposition, the support he is receiving in his first season as conductor at Wildwood is remarkable. The results secured with his comparatively small body of musicians are no less than astonishing.

On Sunday evening, August 20, Margarete Matzenauer, the celebrated prima donna of the Metropolitan Opera Company, was the soloist, and the announcement of her engagement was the signal for a large and very enthusiastic audience. Her appearance on the stage was greeted by loud applause, which grew to an ovation at the conclusion of her numbers and rendered a number of encores necessary. Her program numbers were the aria, "Ritorna vincitor," from Verdi's "Aida," and "Mon cœur s'ouvre a ta voix," from "Samson and Delilah" (Saint-Saëns). The wonderful beauty of her voice and its marvelous range delighted every one, and immediately won for her the genuine and lasting admiration and regard of all present.

Other Metropolitan stars who have appeared there are Johannes Sembach, the well known tenor, who sang before a house that was extravagant with its enthusiastic applause, and Melanie Kurt, soprano, who was scheduled to appear there August 27, singing "Ocean, Thou Mighty Monster" (Weber), and "Dich, theure Halle," from Wagner's "Tannhäuser."

Chosen by his committee with careful judgment and competent authority, Director Pfeiffer has more than justified his selection in the face of keen competition. His work at Wildwood merits the warmest praise.

In addition to his work as leader of the Wildwood orchestra, Mr. Pfeiffer has gathered under his leadership a chorus of local trained singers nearly 200 voices strong. With constant rehearsal these ladies and gentlemen are rapidly being brought to a commendable perfection in ensemble work. In September it is proposed to give one or two of the standard oratorios and choruses, to close the season.

For a seaside colony of its size Wildwood has much cause for satisfaction and congratulation by musiclovers. The men in charge of this movement for the artistic, social and musical betterment of Wildwood are to be commended on the breadth of vision, conservative taste and concrete stability with which their scheme has been inaugurated. It is far removed from sensationalism, but, within a few weeks of its launching, it has achieved a measure of success much to be envied by many communities less fortunate in their musical leadership. With its present committee, with Director Walter Pfeiffer in authority, and with soloists of the calibre of those who have delighted its people this season, Wildwood's future musically, socially and financially, is practically assured. W. P. M.

Lois Brown Combines Work With Pleasure

While on a recent concert trip in Colorado, Lois Brown, the talented pianist, did not confine herself entirely to professional work, but had many interesting and enjoyable experiences, one of the most interesting being a five mile horseback trip from Telluride, a mining town in the heart of the Rockies, to a gold mine about 11,000 feet above sea level. Miss Brown was invited to dine with the miners, and after being fitted out with rubber boots and other old clothes, she was taken for a trip through the mine and the principles of mining explained to her.

Miss Brown anticipates an extensive concert tour during the coming season.



LOIS BROWN, In Colorado.

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Lada Booked for Many Engagements the Coming Season

According to present indications, Lada will be one of the most actively engaged dancers before the public next season. Her managers, John W. Frothingham, Inc., are booking her in conjunction with the Russian Symphony Orchestra in the larger cities, but elsewhere she will be supported by a quartet of Russian Symphony players. The tour with the orchestra will open in Peoria, Ill., on October 21, and two days later Lada will make her first appearance in Chicago, in a benefit concert to be given in Orchestra Hall, under the auspices of the Philanthropic Department of the National Federation of Music Clubs. The affair will be on a large scale, the Russian Symphony Orchestra, under the direction of Modest Altschuler, providing the major portion of the program, and there will be further assistance given by Emma Roberts, contralto, and John Powell, pianist.

Other engagements recently secured for Lada and the orchestra include one in the Mary Free Bed Guild course at Grand Rapids, Mich., on October 25; in the Detroit Philharmonic course at Detroit on October 26, and others in Saginaw and Port Huron on October 24 and 27. In November, Lada will be in the South and will dance in Richmond on November 28 and in Roanoke on the 29th. Following her appearance at the midwinter festival of the Winnipeg Oratorio Society in February she will appear in Fargo, N. D., at the Municipal Auditorium.

Important Engagements for Klibansky Pupils

Betsy Lane Shepherd, artist-pupil of Sergei Klibansky, who lately scored a great success as soloist with the Civic



CONDUCTOR WALTER HENRY ROTHWELL (LEFT) AND SERGEI KLIBANSKY AT THE LATTER'S SUMMER HOME.

Orchestra in Madison Square Garden, New York, has signed a contract to make exclusive records for a phonograph company. Miss Shepherd gave two concerts at the Marlborough-Blenheim Hotel, Atlantic City, last week, and her success was so great that she was immediately re-engaged for a third concert. She is already booked for many engagements for the coming season, and will give a New York song recital in October.

Lalla B. Cannon is another Klibansky pupil who is rapidly winning a name for herself. Three years ago she won



HOW SARAME RAYNOLDS PUTS IN A DAY DURING WARM SEASON



Upper right corner: Ready for a game of tennis at her Long Island home. Upper left corner: About to take a dip in the ocean. Lower picture: Motoring is one of her favorite sports.

A Busy Day With a Prima Donna

(Chronicle of a visit to Saramé Raynolds at her home on Long Island.)

"How do I study a role?"

"In studying and singing a role I practice assiduously the art of forgetting, for I believe, in order to express the spirit of the music, we must forget everything—forget difficulties, forget the material coverings that hide the spirit. This is difficult, for we are apt to overrate the importance of sound and underrate the spirit."

"How do I rest from studying my operatic roles?"

"By studying Brahms."

Now lest we give the impression that this charming young American artist forgets the adage "all work and no play" makes a dullard, we hasten to state that Miss Raynolds took us swimming, and we envied the strong Australian crawl stroke with which she outdistanced us; took us for a canter, riding with that grace not learned on the bridle path, but with a mustang on a Texas ranch; easily bested us at golf, then took us to the station, driving her own car, which, by the way, she drove from El Paso, Tex., to New York last fall. An athletic prima donna, indeed!

the \$3,000 scholarship for the training of a beautiful American voice, and has proven worthy of the distinction. She is engaged to sing with the Civic Orchestra in Madison Square Garden in September, and was recently selected among many applicants as soprano soloist at the Englewood, N. J., Episcopal Church, W. Janushek, director.

Miss Cannon, as well as Ann Murray Hahn, another artist-pupil with an exceptionally beautiful voice, will sing at the big musical convention in Lockport, N. Y., September 13 and 14.

Klibansky artist-pupils will give a second recital at the Stamford Yacht Club, Stamford, Conn., during the first week in September.

"His very foot has music in't
As he comes up the stairs."

—W. J. Mickle.

Wear "Harmony" shoes! (Ad.)

Lucy Gates Indulging in Winter Sports

Lucy Gates, who is summering in her cottage in the Rocky Mountains at an altitude of 9,000 feet, is enjoying a complete change after the pressure of a season crowded with engagements, both in concert and in her own opera company, which toured Utah late in the spring. Writing to her manager, Florence L. Pease, Miss Gates declares that she spends a good deal of her time snowballing the friends who are her guests and in concocting for them snow cold lemonade. She has devised an ice cream freezer which serves as well for a flesh reducer. She keeps swinging her bucket about in the snowbank for an hour at a time, unless she stops to sing a verse of "All Through the Night," while one of her mountain friends swings the bucket for her. Miss Gates has the reputation of being an adept in the art of making ice cream and takes great pride in the delicate quality of her frozen custards.

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Anent Francis Rogers

When Francis Rogers gave his first song recital in old Mendelssohn Hall, New York, the critics did not say that his voice was the greatest of all baritones or that he was already a great artist, but they gave him credit for considerable achievements as a singer that promised much greater things in the future. This promise has been fully fulfilled. During the past ten years, Mr. Rogers has been heard in practically every part of this country and has

FRANCIS ROGERS,
Baritone.

been recognized everywhere as one of the very best of American singers. Six years ago he toured the entire country with Mme. Sembrich and amply demonstrated his capacity to stand the test of a close comparison with the world famous singer.

Mr. Rogers opened in New York a studio for teaching the following year. In addition to his wide experience as a public singer, his studies both in this country and in Europe and his skill as a linguist fitted him exceptionally for a teacher of his art, and students soon began to avail

themselves of the opportunity for study with him. The number of his pupils is now so great that, in justice to them, he makes no long tours and accepts no engagements far from New York, which necessitate a prolonged absence from his studio. This does not mean his retirement from the concert field, for, in addition to his frequent New York appearances, he sings much in New England and the Eastern States.

Last season, he devoted two days in the week to the teaching of singing in the Yale School of Music, New Haven, of which Horatio Parker is the dean. After the first month all his time was taken and a waiting list formed. During the approaching season, he will continue his teaching in New Haven, resuming October 1, as well as in New York, when his studio will be reopened September 15. He will also give public song recitals in both these cities, and is arranging for concert appearances elsewhere.

At present, Mr. Rogers is at Northeast Harbor, Me., busy with a summer class of pupils and with the preparation of his concert programs for next season.

Soder-Hueck Studio Closed Until September 18

Mme. Soder-Hueck, the well known New York vocal authority, closed her busy season on August 25, and will reopen the middle of September. This season has been the first year that the studios remained opened so late in the summer, and it afforded the large number of out of town teachers and singers, as well as the usual vocal students and professionals, an exceptional opportunity to take advantage of Mme. Soder-Hueck's capable instruction. Mme. Soder-Hueck felt that perhaps she ought to have remained open all summer, giving her pupils all the help possible, but a brief rest was necessary, before the coming season, which promises to be another strenuous one.

Mme. Soder-Hueck remarked to a MUSICAL COURIER representative: "I not only teach and coach singers, but I am also interested in getting the young singers engagements and re-engagements. That is where they need help and advice and I want them to feel that they can depend upon me as their best friend."

The well known teacher will go to the "Coleman House," Asbury Park, N. J., for her period of recreation, her intention being to indulge in the sea air and surf bathing. These, she claims, have always braced her up (more than the mountains) and prepared her for her work in the fall.

The Talented Foersters

Elsa Foerster, who sang one of the child's roles at the Metropolitan, in "Königskinder," won the vocal prize given recently by Count von Bernstorff. The young artist's brother was the concertmaster last season of the Dippel Opera Comique Company. The father of the gifted pair is Wilhelm Foerster, the well known clarinetist.

Sue Harvard Booked for Fourteen Appearances
With Wassili Leps and His Orchestra

Sue Harvard, the popular soprano of Pittsburgh, is an ardent believer in hard work, and to prove it she has been spending her summer vacation in serious study, and will continue, with Eleanor McLellan, the well known vocal teacher of New York. When questioned regarding such a strenuous vacation, she declared that she has never been in better condition vocally and physically at the beginning of what promises to be an unusually busy season.

By way of introduction to her season's work, Miss Harvard has been engaged by Wassili Leps to appear as solo-

SUE HARVARD,
Soprano.

ist with his orchestra at the Pittsburgh Exposition. She will have fourteen appearances there with this organization, with which she has toured on numerous occasions. Mr. Leps was so delighted with her work on former occasions that her engagement in Pittsburgh is through him personally.

Mme. Alda Summering at Great Neck

Frances Alda, the noted prima donna of the Metropolitan Opera Company, has been spending the summer very quietly at Great Neck, L. I. There she has enjoyed all the delights of the country and the seaside, the while she has been having a complete rest after her busy season in opera and recital.

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RAVINIA PARK SEASON WANES

Laurel Inn,
Highland Park, Ill., August 27, 1916.

Obviously the orchestra players at Ravinia Park are becoming wearied with long hours of rehearsal and performances seven days of each week, which, together with the intensity of the heat, cause these men to force their wills to the point of surpassing human endurance. Even the conductors find the musical tax a heavy one. Nevertheless, Ravinia Opera-Tabloid continues on its blithesome way.

The second week of August opened with the customary symphony program, the entrancing feature of the evening being Mlle. Galli's fascinating dancing. Her repertoire appears to be inexhaustible, inasmuch as she agreeably surprised the audiences with new and beautiful examples of her art at each performance.

Ernest Knoch, the splendid Wagnerian conductor, re-engaged for Ravinia this season, directed Tuesday night's musical activities at the Park. Great ardor was infused into his reading of Beethoven's "Pastoral" symphony. Likewise the maestro made as much as possible of the "Cavalleria Rusticana" score, particularly the beautiful "Intermezzo." Morgan Kingston's art grows visibly even as his voice assumes added character. Mr. Kingston possesses that

rare, strange faculty of invariably reaching the mark of one's highest expectations. Marguerite Beriza's personal charms are undeniable, and upon these at most times was the attention of the audience focused.

A Beautiful Butterfly

Wednesday's bill of the "Bohemian Girl" was changed to Puccini's opera of Japanese life. And so Beriza appeared for the first time in Chicago in the role of Cho Cho San in "Madame Butterfly." Margaret Jarman proved to be an admirable foil as Suzuki. This contralto's vocal powers are still as wonderful as at her premier many weeks ago.

Rosensweet an Artist

David Rosensweet, first violinist of the Chicago Symphony Orchestra, proved to be the great artistic attraction of the afternoon when he called forth his musical resources to interpret Hildach's "Der Steilmann." There is in his playing a sensitive, eloquent tone, which is most satisfying, and an evident musical development that has reached its maturity.

Richard Hageman, master builder of programs, knows pre-eminently how gracefully to terminate a concert, and next to the closing number he placed those exquisite gems from MacDowell's, "To a Water Lily" and "To a Wild Rose." The effect was appreciated.

Dancer Delights Children

Hundreds of children crowded the grounds Thursday afternoon, when a special program was arranged for their delight. Grace McDonnell, a dainty miss still in her early teens, interpreted the capricious "Liebesfroid" (Kreisler), and the old favorite Mendelssohn's "Spring Song." She proved a fine native ability and an adequate training.

Ernest Knoch directed a most admirable program, which completed the afternoon's enjoyment.

"Traviata," with Mabel Garrison as the vocally ideal Violetta, sang her farewell to a regretful audience on Thursday evening. Her support was noticeably excellent for two of the finest baritones, Millo Picco and Octave Dua, were featured. Richard Hageman, also of the Met-

ropolitan Opera, conducted with all his subtle skill, making the night's activities memorable.

Friday, the seventh student-artists' day, two local musicians were presented in Florence Sherman (violinist) and Charles Howe, Jr. (pianist).

Knoch Supreme

Though Ernest Knoch suffered a stroke of heat prostration during the week, he courageously resumed the baton to conduct his Wagnerian program of Friday evening. The "Rienzi" overture, prelude to "Lohengrin," and the "Magic Fire Scene" from "Walküre" were filled with majestic beauty. Neither convention nor possible limitations hampered the conductor in his steady purpose—a revolutionized interpretation being the result.

Henri Scott, a favorite basso here as well as at the Metropolitan Opera House, was fairly lionized by his audience when he sang tonight. It is unnecessary to dwell in this instance upon his diction, quality and technic, as these qualities are well known to the concertgoers of America. Saturday afternoon was given over to the usual symphony program, and the evening performance consisted of scenes from "Rigoletto" and "Lucia," with a strong cast. Mlle. Galli again danced.

Ernest Knoch capably directed Sunday afternoon's program, while the evening opera, "Tosca," was conducted by Richard Hageman.

Novelty Appreciated

An expectant audience greeted Richard Hageman as he bowed to conduct the anticipated Tchaikowsky program of Monday evening. Mr. Hageman proved himself competent to interpret every mood of the Russian composer. "Romeo and Juliet" overture opened with the required elegance, followed by the breezy and difficult "Scherzo Pizzicato-Ostinato" from Tchaikowsky's fourth symphony.

The climax of the music was reached, however, in the first movement of the trio, op. 50, with Richard Hageman (piano), Bruno Steindal (cello), and Harry Weisbach (violin). Each an admirable soloist, the number was delightful.

FRANCES BOWSER.

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The Witek to Teach at Malkin School

The Malkin Music School of New York again has shown its capacity to attract artists of the foremost rank, by enlisting the services of Anton and Vita Witek. Anton Witek, the renowned concertmaster of the Boston Symphony Orchestra, is a solo artist of the highest attainments, whose poetic and illuminating interpretations have been registered time and again in our press. Mme. Witek, who ranks as one of the best woman pianists, has scored veritable victories in the artistic field both here and abroad. She is a disciple of Leschetizky and Hans von Bülow, having studied under both masters. These brilliant artists will confine their teaching activities to the Malkin Music School, where they will give to earnest students the benefit of the traditions of the masters.

The acquisition of the Witek to the teaching staff has made it possible for the school to arrange several con-

Arthur Nikisch to remark that "to hear their playing is to experience the highest artistic enjoyment."

The school is to be congratulated upon its marked suc-



ANTON WITEK,
Concertmaster, Boston Symphony Orchestra.

certs in which the famous Witek-Malkin Trio (Frau Witek, piano; Anton Witek, violin, and Joseph Malkin, cello) will appear. The performances of this ensemble have been the byword for perfection in Europe and have led

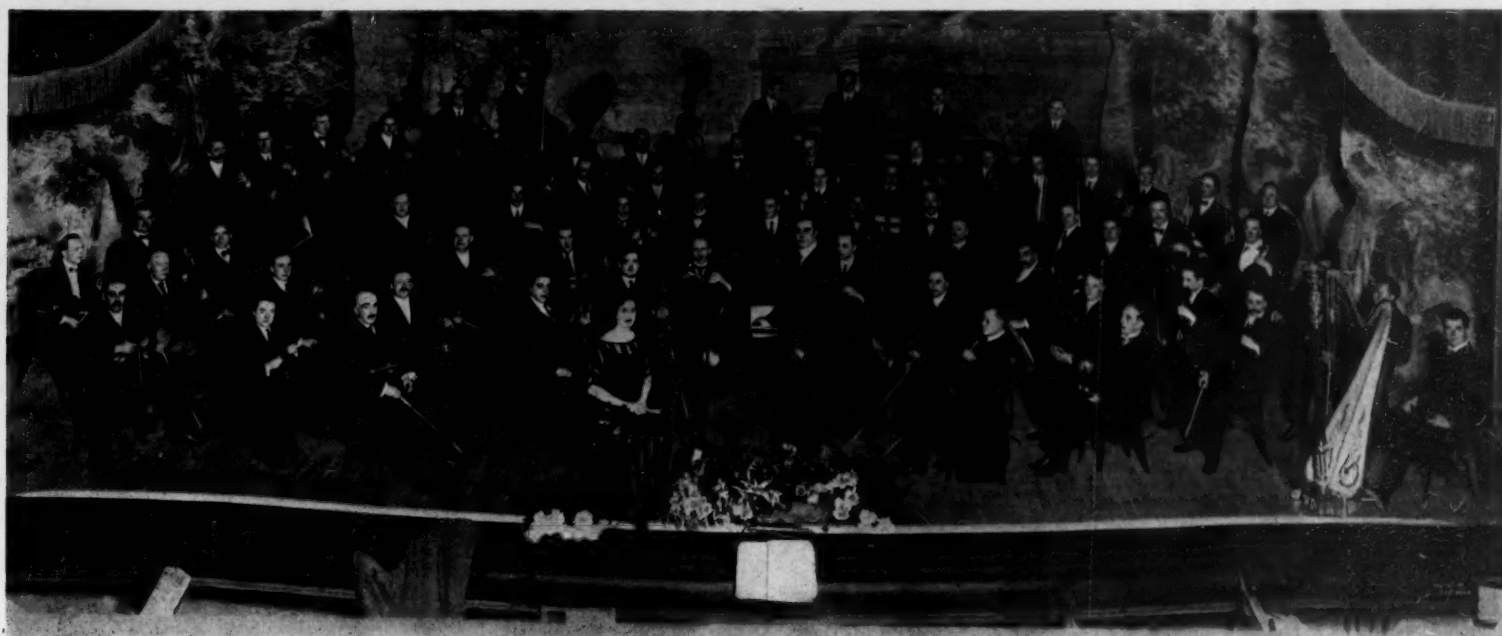


VITA WITEK,
Pianist.

cess in making this invaluable addition to its superior faculty.

Samuel Richards Gaines Dedicates Song to Fanning

Samuel Richards Gaines, the Columbus, Ohio, voice teacher, pianist and composer, has recently dedicated a song to Cecil Fanning, for whom it was especially written. The title is "Adoration," the poem is by Gustav Davidson, and recently appeared in the Outlook. The song is on the Lied order, graceful and grateful for the singer, and should become popular with concert audiences. This composition will have its first public hearing on October 20, at the recital which Mr. Fanning and H. B. Turpin will give in Columbus. Mr. Fanning is delighted with the composition, and declares he will retain it in his repertoire throughout the entire season.



THE SAN FRANCISCO PEOPLE'S PHILHARMONIC ORCHESTRA.

The above photograph was taken at the Cort Theatre in San Francisco after the concert on Sunday afternoon, August 13. Mariska Aldrich, mezzo-contralto of the Metropolitan Opera Company, the soloist of this concert, is seated in front. Nicolai Sokoloff is the conductor. The officers of the People's Philharmonic Association are: Mrs. John B. Casserley, president; Mrs. James Ellis Tucker, vice-president; J. W. Byrne, secretary; August L. Fourtner, financial secretary; Herbert Fleishacker, treasurer. Executive board: Mrs. Francis Carolan, August L. Fourtner, Mrs. J. Downey Harvey, Emile Kahn, Jesse W. Lilienthal, Dr. Grant Selfridge, Noel Sullivan, Emilia Tojetti, Mrs. Stanley Stillman. Frank W. Healy is the business manager of this organization.

Marie Kaiser's Record for Last Season

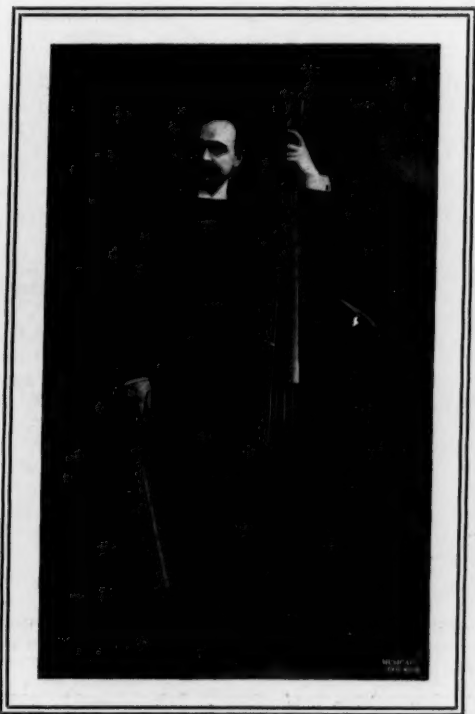
Now that engagements are being booked rapidly for Marie Kaiser, the popular soprano, it is of interest to note her record for last season. She appeared in sixty-eight cities, covering fifteen different states, and as she made more than one appearance in several of the cities, by the end of the season her concert record was between seventy-five and 100 engagements. Among her engagements were appearances in Fort Smith, Ark.; Joplin, Springfield, Cape Girardeau, Kansas City, and Carthage, Mo.; Fort Scott, Atchison, Topeka, Lawrence, Arkansas

City, and Abilene, in Kansas; Cleveland, Barbarton, Barnesville, Wadsworth, Canton, Massillon, Coshocton, New Philadelphia, New London, Mansfield and Fremont, in Ohio; Shamokin, Pittsburgh, Kane, Wellsboro and Williamsport, in Pennsylvania; Newark, Red Bank, East Orange, Ridgewood, in New Jersey; Albany and New York in New York; Boston, Springfield, Westfield, Lowell, Salem and Fall River in Massachusetts; Chicago, Gilman, Rockford, Moline, La Salle, Pontiac, Joliet, Kewanee, Zion City, Princeton and St. Charles in Illinois; Elkhart, South Bend and La Porte, in Indiana; Detroit, Mt. Pleasant, Saginaw, Alpena, Grand Ledge, Muskegon, Holland and St.

Joseph, Michigan; Wichita Falls, Charleston and Shepherd in Texas; Bridgeport in Connecticut; Clarksburg in West Virginia, and Clinton, Iowa.

The Rubners at Onteora

Cornelius Rubner played a recital program of nine pieces, by Bach, Schumann, Chopin and modern composers, at the summer residence of Mrs. Everitt Macy, Onteora Park, Tannersville, Catskill Mountains, N. Y., August 8. With his daughter, Dagmar deC. Rubner, he gave a recital for two pianos at Onteora Library, August 14.



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WHERE THEY ARE DURING THE SUMMER MONTHS

[This list is intended to convey to Musical Courier readers merely a general idea of where musicians are spending their vacations other than in their home cities or towns. It is not a complete or accurate list as many musical artists are continually on the move.—Editor.]

- A.** Abbott, Eugenie Monroe, N. Y.
Ackerman, Bessie Lake Mohegan, N. Y.
Alda, Frances Great Neck, L. I.
Alexander, Arthur East Gloucester, Mass.
Allen, Hugh Beverly, Mass.
Allen, Daisy Harrison, Me.
Althouse, Paul Raquette Lake, N. Y.
Alves, Mrs. Carl Tupper Lake, N. Y.
Amato, Pasquale Lake Placid, N. Y.
Arens, Franz X.,
Wal-Eg-Win Ranch, Hood River Valley, Ore.
Arkadij, Anne Battle Creek, Mich.
- B.** Barnett, Don Seal Harbor, Me.
Barnett, Doris Seal Harbor, Me.
Barstow, Vera Dawson Hall, Beverly, Mass.
Bastedo, Orrin Merrill, N. Y.
Bauer, Harold Seal Harbor, Me.
Beardsley, Miltonella Blue Mountain, N. Y.
Beebe, Carolyn Mystic, Conn.
Behymer, Mr. and Mrs. L. E. New York
Bennéche, Frida Edgemere Club, Edgemere, L. I.
Beriza, Marguerite Ravinia, Ill.
Bird, Clarence St. John's, Newfoundland
Blitz, Julien Subiaco, Ark.
Bloch, Alexander Little Neck, L. I.
Bodanzky, Artur Spring Lake, N. J.
Bogert, Walter L. Trans-Continental Tour
Bowes, Charles The Willows, Prouts Neck, Me.
Brenska, Zabetta Raquette Lake, N. Y.
Bridewell, Carrie Benedict Neponsit, L. I.
Bron, Jascha Rochester, N. Y.
Brown, Eddy Seal Harbor, Me.
Burnham, Thuel Martha's Vineyard, Mass.
Burton, Arthur Geneva, Ill.
Butler, Hanna Epworth, Mich.
- C.** Cadman, Charles Wakefield Drake, Colo.
Cannon, Franklin Jamestown, N. Y.
Carl, Dr. William C. California
Carri, F. and H. Nantucket, Mass.
Case, Anna Sea Bright, N. J.
Chalmers, Donald Ocean Grove, N. J.
Chapman, Margaret Clinton, Tenn.
Chapman, William Rogers Bethel, Me.
Chapman, Mrs. William Rogers Bethel, Me.
Chase, Mary Wood Epworth, Mich.
Childs, Mrs. A. E. La Jolla, San Diego Co., Cal.
Clark, Mr. and Mrs. Edward Chautauqua, N. Y.
Connell, Horatio Chautauqua, N. Y.
Conradi, Mr. and Mrs. Luther Eaglesmere, Pa.
Cook, Elsa Lyons Hampton Beach, N. H.
Cooper, Charles. "The Maverick," Woodstock, N. Y.
Cornell, Louis Naples, Me.
Cortese, Angelo,
Lake Huron Beach, Sarnia, Ontario
Cox, Ralph Long Island, Me.
Craft, Marcella,
Great Island, Hyannis, Cape Cod, Mass.
- D.** Dadmun, Royal Williamstown, Mass.
Dale, Esther Townshend, Vt.
Daiber, Julius Bellevue Hotel, Zurich, Switzerland

- Damrosch, Frank Bar Harbor, Me.
Damrosch, Walter Bar Harbor, Me.
Davies, Reuben Atchison, Kans.
Davis, Ruth Helen,
"The Bungalow," Short Beach, Conn.

- Day, Louise Utica, N. Y.
De Bruyn, Roger Belle Harbor, L. I.
De Gogorza, Emilio Bath, Me.
De Koven, Reginald Beaver Pond, Beverly, Mass.
De Piña, Merced Belle Harbor, L. I.
De Sales, Regina Bread Loaf Inn, Bread Loaf, Vt.
Devries, Mr. and Mrs. Herman Evanston, Ill.
Dickinson, John Colville,
Ebensburg, Cambria Co., Pa.

- Dittler, Herbert Pittsfield, Mass.
Dobson, Tom Portland, Ore.
Donahue, Lester Seal Harbor, Me.



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Ellerman, Amy Yankton, S. D.
Elvyn, Myrtle Atlantic City, N. J.

- F.** Finnegan, John,
Niagara Falls and the Canadian Rockies
Figué, Carl Hulet's Landing, Lake George, N. Y.
Fischer, Elsa Lake Placid, N. Y.
Fitzu, Anna Far Rockaway, L. I.
Foster, Fay Alton Bay, N. H.
Fremstad, Olive Bridgton, Me.
Friedberg, Carl Seal Harbor, Me.
Frisch, Povla France

- G.** Gabrilowitsch, Ossip Seal Harbor, Me.
Gailey, Mary Elizabethtown, N. Y.
Garrigue, Esperanza,
Breezy Knoll Inn, Lake Pontoonne, Pittsfield, Mass.
Garrison, Mabel Ravinia Park, Ill.
Gates, Lucy Salt Lake City, Utah
Gluck, Alma Lake Placid, N. Y.
Goddard, James Maryville, Tenn.
Godowsky, Leopold Seal Harbor, Me.
Godshalk, Belle Westfield, N. J.

- Godshalk, Hannah Beverly, Mass.
Goodson, Katharine Auckland, New Zealand
Gotthelf, Claude,
Ledgehome, Grassmont, San Diego Co., Cal.
Gosnell, Vivian Glen Cove, L. I.
Grainger, Percy Southampton, L. I.
Grimm, Lita Adirondack Mountains
Gruppe, Paulo Lenox, Mass.

- H.** Hackett, Karleton New Hampshire
Hallam, Alfred Chautauqua, N. Y.
Halstead, May Cochems South Haven, Mich.
Hamlin, George Lake Placid, N. Y.
Hammond, Mabel Ellsworth, Me.
Hannan, Louise Juniper Beach, Mears, Mich.
Hartmann, Arthur Houghton, N. Y.
Hattstaedt, John J. Charlevoix, Mich.
Hays, Mary Adel Decatur, Ga.
Haywood, Frederick H. Dracut, Mass.
Heckle, Emma Healing Springs, Va.
Heink, Ernestine Schumann-
California and Eastern States

- Held, Paul Rockaway Park, L. I.
Hemus, Percy Asbury Park, N. J.
Hill, Jessie Fenner Troy, N. Y.
Hinkle, Florence Bretton Woods, N. H.
Hoff, Anton Lake Placid, N. Y.
Hopkins, Louisa Ogunquit, Me.
Hotz, Mae Landsdowne, Pa.
Hubbard, Havrah,
Ledgehome, Grassmont, San Diego Co., Cal.

- Hudson-Alexander, Caroline Lovel, Me.
Huhn, Bruno East Hampton, L. I.
Huntington, Lois,
Camp Mittell, Dumfries, New Brunswick, Canada

- Huss, Henry Holden,
Diamond Point-on-Lake George, N. Y.
Huss, Hildegard Hoffmann,
Diamond Point-on-Lake George, N. Y.
Hutcheson, Ernest Chautauqua, N. Y.

- J.** Jahn, E. A. Hope Falls, Hamilton Co., N. Y.
James, Lewis Chautauqua, N. Y.
Jarman, Margaret Ravinia Park, Ill.
Jewett, Albert Edgartown, Mass.
Jordan, Mary Elberon, N. J.

- K.** Kaighn, Vera Atlantic City, N. J.
Kaufman, Minna Lake George, N. Y.
Karl, Gertrude Lake George, N. Y.
Kelly, Thomas Chicago, Ill.
Kerr, U. S. Maine
Kingston, Morgan Highland Park, Ill.
Kinzel, Otto Canaan, Columbia County, N. Y.
Koennenich, Louis Randolph, N. H.
Kortschak, Hugo Pittsfield, Mass.
Krahe, Adele College Point, L. I.
Kreiser, Fritz Seal Harbor, Me.
Krueger, Karl Atchison, Kans.
Kunwald, Dr. Ernst Lake Placid, N. Y.
Kurt, Melanie Norfolk, Conn.
Kussewitzky, Sergei Moscow, Russia

- L.** Lane, Dorothy S. Lake Mohegan, N. Y.
Larreyne, Alys Eau Claire, Wis.
Lawrason, Arthur. Adirondack and White Mountains
Lawrence, Lucile White Mountains
Leonard, Florence Ogunquit, Me.
Leopold, Ralph c/o War Secretary Baker,
"In the Woods," Chevy Chase, Maryland
Leps, Wassili Pittsburgh, Pa.
Levy, Henriot Estes Park, Colo.
Liebling, Leonard Long Beach, L. I.
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Lindgren, Lydia Castleton, Vt.
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MacBurney, Thomas Noble. Michigan
Malkin, Joseph. Freedom, N. H.
Manley, Blanche. Norwich, N. Y.
Mannes, David. Huntington, L. I.
Marcosson, Sol. Chautauqua, N. Y.
Margolis, Samuel. Spring Lake, N. J.
Marr, Graham. Rye, N. Y.
Martin, Frederick. Bristol, Va.
Martin, Riccardo. Touring California
Martinelli, Giovanni. Buenos Aires, S. A.
Massell, J. Ocean City, N. J.
Matzenauer, Margarete. West End, N. J.
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- N.** Nash, Frances. Heath, Mass.
Neumann, F. W. Seal Harbor, Me.
- O.** Oberhoffer, Emil. Orchard Beach, Savage, Minn.
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Ornstein, Leo. In the Maine Woods
Orrell, Lucile. South Duxbury, Mass.
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- P.** Paderewski, Ignace J. Bar Harbor, Me.
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Parlow, Kathleen. Meldreth, Eng.
Patterson, Idelle. White Mountains
Penha, Michael. Lake George, N. Y.
Peacock, Eleanor Hazzard,
At her home on the shores of Lake Michigan
Pierce, James W. Los Angeles, Cal.
Pilzer, Maximilian. Noank, Conn.
Plummer, Beatrice Hubbell,
Barrecliff, Sautucket, L. I.
Poehler, Eleanor. Prouts Neck, Me.
Powell, John. Richmond, Va.
Purdy, Constance. Ellsworth, Me.
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Rogers, Francis. Northeast Harbor, Me.
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Schneider, Karl. Sea Bright, N. J.
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Scott, Henri. Ravinia Park, Chicago, Ill.
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- Sheffield, George. Manor House, Greenfield, Ill.
Skovgaard, Axel. San Francisco, Cal.
Smith, Ethelynde. Alton Bay, N. H.
Mme. Soder-Hueck. Asbury Park, N. J.
Sorrentino, Umberto. Laurel Beach, Milford, Conn.
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Stanley, Albert A. Monkegan Island, Me.
Stephens, Percy Rector. Raquette Lake, N. Y.
Sterne, Mrs. E. H. Nonantum, Kennebunkport, Me.
Stock, Frederick. Estes Park, Colo.
Stokowski, Leopold. Seal Harbor, Me.
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Stults, Walter Allen. Seattle, Wash.
Sulli, Giorgio M. New Rochelle, N. Y.

- T.** Torpadie, Greta. Blue Hill, Me.
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- U.** Uhl, Jerome. Asbury Park, N. J.
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Maximilian Pilzer Returns From His Vacation

Maximilian Pilzer has returned to his home in New York after a delightful vacation spent at Noank, Conn. The violinist declares that he is in splendid condition physically and musically and that he is looking forward with pleasant anticipation to a busy season. He has begun his teaching and reports that judging from the numerous applications he is receiving daily for instruction the taste of the American public for the violin is growing rapidly. Because he is himself an ardent American, this is very gratifying to Mr. Pilzer.

Barrientos Well Received by Critics in Buenos Aires

Maria Barrientos, the celebrated Spanish diva of the Metropolitan Opera Company, has attained a splendid success in Buenos Aires. She has been singing there this summer at the Teatro Colon. The people of the South American city are very partial to the art of bel canto, in which Mme. Barrientos is a past mistress. But the critics of Buenos Aires have conceded that Mme. Barrientos has done more than simply to satisfy the popular demand for the old operas sung in the Italian style. According to them her voice has completely reanimated the old forms of operatic art. La Epoca, of June 29, 1916, for example, said:

Tonight, when we heard Mme. Barrientos, and saw the great enthusiasm of the public—usually so indifferent—extolling the noble talent of a singer with the repeated ovations which she deserved, we understood for the first time the tyranny to which the composers of another age were subjected. Tonight, through the excellence of its interpretation, one forgot the many shortcomings in the score. Mme. Barrientos, an artist of temperament, revealed in her scenes the intensity of the music, giving life to that music, ennobling the commonplace quality of the melody with her finesse. She is undoubtedly the finished artist of her register. Of her technique—one can lose oneself in praises of it. The remarkable fluency and agility of her voice concurring with this finish, which so many artists lack, enabled her to obtain unparalleled results.

The clear, limpid quality of her tones, the surety of her tactics, the purity of her execution in rapid passages—all these attributes make her an artist without equal.

This is not the first appearance of Mme. Barrientos in Buenos Aires, but her voice did not need novelty to secure for it the praise of the critic of La Gaceta de Buenos Aires, who said on June 29:

She holds today an absolute and powerful control over her talents, giving us a note of harmony.

Mme. Barrientos is in fact at the height of her career as a singer, and, with her musical excellence, she combines the talent of an actress. Both of these attributes, demonstrated tonight, won for her the clamorous tribute which our public accorded her.

Another critic, the reviewer of El Nacional, declared that she was the sovereign of Colon. His words lose something in the translation, but what he says is interesting enough to warrant a struggle with a version of their meaning, even though it does not do justice either to him or to the subject of his eulogy. He says:

Maria Barrientos is no longer merely a diva in the Colon, where so many eminent artists, of more or less merit and prestige, have successfully carried this title before the public, only to come to disaster when they faced the critic, who is unwavering by meaningless titles. Today Mme. Barrientos is more than a diva—she is the sovereign of the Colon, for, like the magic enchantment which the poetic legend attributes to the daughter of the seas, so are the intense emotions which the voice of this wonderful artist exercises on the entire being of every listener. Hers is a voice of greatest musical harmony, a voice of rarest technique and modulation. Its production is perfect, its quality unparalleled.

But we must remember the ovation inspired by her talent to give Mme. Barrientos the praise she deserves. All Buenos Aires is filled with fervid admiration. The night of the artist's "Sonnambula," the auditorium of the Colon in the height of its grandeur, resounded with prolonged applause, which was repeated at every pause in the score.

In El Diario Espanol, the critic dwells particularly on the appeal of Mme. Barrientos to the aristocracy of Buenos Aires. He says in part:

The marvelous art of Maria Barrientos once more achieved the wonder of arousing from its habitual indifference the aristocratic audience of the Colon, and awakening in it the same enthusiasm as in times gone by.

The great diva is in the fullness of her art. Her voice is unequalled for beauty of quality, extraordinary agility and execution, and the sureness and clearness with which she reaches great heights in the sweet, yet at times trivial melodies of Bellini, which were heard with new charm through her exquisite art, and were listened to by the audience with such attention and enchantment as surely could not be aroused by another's rendition.

Our compatriot received an ovation upon her appearance, and the as in the first and third acts brought forth tempestuous applause. The curtain had to be drawn more than ten times at the end of the performance, so that Mme. Barrientos could acknowledge the enthusiastic homage of the entire audience.

These brief extracts from the South American press give a rather limited idea of the enthusiasm of the people of Buenos Aires over the return of Mme. Barrientos, as expressed by their journalists. From them might be constructed an imaginary but nevertheless truthful picture of what her reception will be like when she returns to the Metropolitan this winter.

JULIA CLAUSSEN

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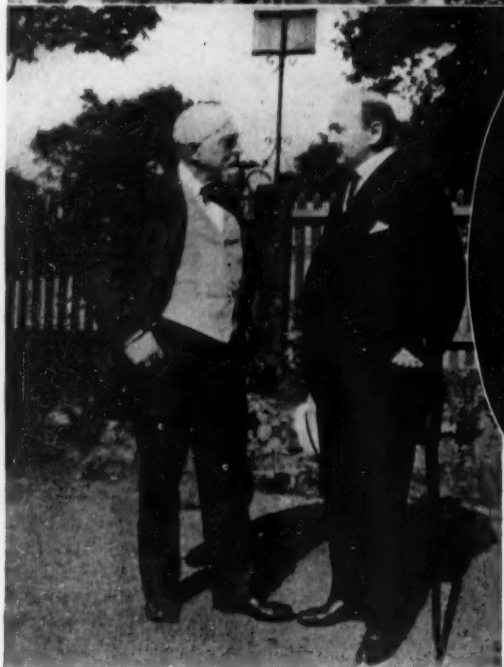
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Volpe Institute of Music Founded

(Continued from page 5.)

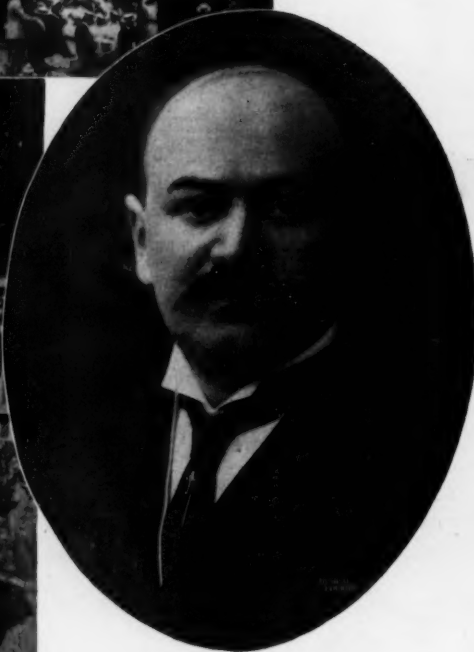
other distinguished masters, is widely recognized as a musician of the very highest standing and an American gentleman who has the admiration and respect of the thousands who know him. As a conductor he is almost equally well known.

The Volpe Institute of Music will teach every branch of the tonal art, vocal and instrumental. The faculty, which will be announced soon, is to include some of the leading teachers of this country and Europe. A worthy branch of the school will be that which takes care of pupils having talent, but who cannot afford to pay the prices demanded by the high class teachers who have already been engaged. Certain days and evenings are to be set aside to hear voices and instrumentalists without any charge whatsoever.

Located on West 77th street, between Amsterdam and Columbus avenues, the large house is most admirably adapted for such a purpose, and is within easy access of the subway, elevated or surface railway lines. Arrangements are now being completed by which out-of-town pupils who wish to live in the city may be cared for. In fact, every preparation is being made to launch the institute in a manner befitting to the name and reputation of its distinguished head.

Henry Moves Studio to Lyon & Healy Building

Harold Henry announces that he has removed his studio to 613-14 Lyon & Healy Building. After an unusually arduous summer's teaching, Mr. Henry left Chicago the beginning of last week for Michigan, returning to give a few lessons on September 4. The day following he expects to leave for the White Mountains, where he will remain until time to resume his teaching, on Monday,



ARNOLD VOLPE.

Who has founded the Volpe Institute of Music in New York.

September 25. During Mr. Henry's absence, his secretary, who may be found at the new studio, can give information and make appointments for him.

An Efficient Western Music School

News from one of the most efficient music schools of the West, the Heizer Music School of Sioux City, Iowa, tells of the numerous successes scored by representative students of that institution.

An example of early talent well trained was revealed when Master Richard McGraw played an entire recital in which he read most ably the Haydn sonata in C, "Hänsel and Gretel" suite by Campbell, three Schumann numbers and "Berceuse Italienne" (Cipollone). Each was given sans score.

Another gratifying recital was that of the Misses Barclay and Trowl, on June 22, two piano numbers by Grieg, Beethoven-Saint-Saëns, Haydn, Liszt and Mozart, being artistically interpreted and with fine ensemble. The Mozart double concerto in E flat major was furthered in interest by the double string quartet accompaniment. Those playing were: Anna Coughlan, Catherine Gillos, Ossian Anderson, Evelyn Bailey, Harry Larson, Harold Rands, Brownie Ayres and Paul Beppler.

The Heizer School will increase its activities in the autumn.

Noble-Land-Philippi Trio Camping

Harold Land, basso of St. Thomas' Church choir, New York, with T. Tertius Noble, organist and master of the choir of the same church, and Daniel Philippi, assistant organist, are having what Mr. Land calls "the time of our lives," with the boys of the choir, camping at "Camp Whitney," Catskills, Big Indian, N. Y.

San Francisco

(Continued from page 5.)

the progress and happiness of San Francisco as a city to live in and to love.

"As the Board of Governors we have undertaken to bring about this service as a labor of love for the community. We ask only that those who can afford it will give of their means to sustain this highest form of art in a manner befitting the metropolis of the Pacific Coast, and we trust in the people of this city and of the cities adjacent to show their approval of our aims by their presence at these concerts.

"We bespeak your appreciation and intend to deserve it.

"For the Board of Governors,

"WILLIAM SPROULE,

"President."

In addition to this letter, the following has been received from Mr. Franklin, press representative of the San Francisco Symphony Orchestra, by the San Francisco representative of the MUSICAL COURIER:

"In the re-engagement of Alfred Hertz, it is felt by the Association that a director has been engaged competent to lead the orchestra to a standard of excellence which will permit comparison with any of the orchestras of Europe or the East, and that he brings to San Francisco the distinction of a brilliant European career as Court Conductor and as a director of the Metropolitan Grand Opera Company for more than thirteen years, where he established himself as the greatest Wagnerian authority wielding a baton anywhere. This reputation won in Europe and the East was confirmed in San Francisco last season when, under conditions less favorable to the highest development of the local orchestra, he fixed himself permanently in the admiration of local musical experts and in the affections of local music lovers.

"Conductor Hertz is elated over the fact that he is to have the exclusive services of his instrumentalists, whose contracts provide for their compensation in sufficient sums to justify their entire devotion to symphonic music under his baton. No longer will they have to eke out their symphony earnings by playing ragtime cabaret and cafe music. The instrumentalists are also highly pleased with the new arrangement.

"The dynamic industry for which Conductor Hertz is noted is at present engaged on the task of arranging the schedule of programs. Hertz purposes that San Francisco shall hear nothing but the best, and to that end is ranging over the entire literature of symphonic composition, and will shortly announce the results of his labors.

"Louis Persinger, whose success as concertmaster last season was a repetition of his success as concertmaster of the Berlin Philharmonic Orchestra, has been re-engaged in that capacity this year, and will be assistant conductor of the orchestra. In addition he will appear as soloist.

"Giulio Minetti, one of the most prominent figures in local music for nearly a score of years, and a symphonic director of established reputation, has been engaged as orchestral manager and will occupy the first stand of the second violin section.

"Herman Martonne, who has made an excellent impression locally, will be assistant concertmaster, occupying the chair next to Persinger in the first violin section.

"Horace Britt, solo cellist and formerly with the greatest orchestras of Europe and the East, will occupy the first chair of the important cello section as he did last year, and will have as his associates in that department Stanislaus Bem, Arthur Weiss and other distinguished artists.

"Nathan Firestone, well known quartet and symphony player, will be at the head of the viola section of the orchestra.

"The following well known artists will be at the head of their respective section: John Lahann, double bass; Walter Hornig, French horn; Harold B. Randall, clarinet; D. C. Rosebrook, trumpet; H. F. Beitel, trombone; George Wagner, tympani. The complete personnel of the orchestra will be announced in a few days.

"Secretary-Manager A. W. Widenham announces from the Musical Association's suite of offices in the Phelan Building that the business organization of the orchestra and its maintaining association is complete. He is at present in negotiation with some of the world's foremost vocal and instrumental soloists who will be engaged from time to time to appear with the San Francisco Symphony Orchestra. Announcements of these engagements will be made shortly."

Following are the officers of the Musical Association of San Francisco: William Sproule, president; John Parrott, vice-president; John D. McKee, treasurer. The executive committee is composed of: John Parrott, chair-

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man; William H. Crocker, E. S. Heller, Edwin R. Dimond, J. B. Levison, E. D. Beylard, William Sproule and John D. McKee, the last two being ex-officio members. The Board of Governors follows: E. D. Beylard, W. B. Bourn, Selah Chamberlain, C. H. Crocker, William H. Crocker, A. B. C. Dohrmann, Edgar J. De Pue, E. R. Dimond, R. M. Eyre, J. D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman, Jr., A. C. Kains, J. B. Levison, Walter S. Martin, John D. McKee, L. F. Monteagle, John Parrott, Osgood Putnam, John Rothschild, Leon Sloss, William Sproule and Sigmund Stern.

Bohemian Club Jinks

The thirty-ninth annual jinks of the Bohemian Club at Bohemian Grove, Sonoma County, Cal., was a success. The melodrama of "Gold" for which Dr. H. J. Stewart

land King. Among the singers Charles Bulotti was prominent. An "Ave Maria" was sung with a double quartet. The usual custom was followed and a repetition is booked for the entire performance at the Cort Theatre in San Francisco.

People's Philharmonic Concert

The ninth concert of People's Philharmonic Orchestra (Nikolai Sokoloff conductor), this afternoon included the performance of the symphony in B flat major, by Ernest Chausson, given for the first time in San Francisco; the op. 23, No. 1, by Tchaikowsky, the concerto in three movements, with Vladimir Shavitch, pianist; air on the G string from Suite No. 3, in D major by Bach, and Rimsky-Korsakow's "Capriccio Espagnol." The growing popularity of this orchestra and its conductor was man-



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NOTED ARTISTS PAY HOMAGE TO ERNEST SCHELLING, THE PIANIST, AT HIS BIRTHDAY PARTY GIVEN RECENTLY AT BAR HARBOR, ME.

Seated, left to right—Wasslav Nijinsky, next to him Olga Samaroff, then Leopold Godowsky, Ossip Gabrilowitsch, Carl Friedberg, Leopold Stokowski, Fritz Kreisler, Ernest Schelling, Josef Hofmann. Seated, between Godowsky and Gabrilowitsch on a chair, Clara Clemens Gabrilowitsch. On the ground, between Gabrilowitsch and Friedberg, Mrs. Kreisler. Next her (right) Vanita Godowsky. Immediately above Miss Godowsky, Mrs. Leopold Godowsky. Next her (right) Mrs. Ernest Schelling. Among those standing are (in front of the tree) Francis Rogers. Next him, Reinhold de Warlich. Farther to the right, leaning on his hand, Richard Aldrich. Last, but one at the right, Walter Damrosch.

composed the music and Fred Myrtle the libretto, were received with much applause. Raymond Bennett impersonated Destiny, Herbert Heorn, The Cave Man; Richard Hoteling, the Friar Superior; Charles K. Field, the Wood-

ifested strongly. The audience was a large one. The plaudits were earnest and long continued. Shavitch shared in the general applause and was recalled several times.

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MATZENAUER SOLOIST WITH CIVIC ORCHESTRA

New York's Popular Summer Concerts Favored by
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An audience which filled nearly every seat in Madison Square Garden, on Friday evening, August 25, testified to the genuine popularity of Margarete Matzenauer, who was the soloist of the occasion, and also justified the belief of the Civic Orchestral Society that good music, artistically rendered, is appreciated. And he must have been hard indeed to suit who did not leave the building satisfied that he had received many times the worth of his money. For not only did the orchestra, under the inspired baton of Walter Henry Rothwell do some of the finest work it has accomplished this season, but the soloist gave a remarkable demonstration of her versatility and the marvelous range of her voice.

In the first half of the program, Mme. Matzenauer sang the well known "Casta Diva" aria from Bellini's "Norma," and in the second half she was heard in Adriano's aria from Wagner's "Rienzi." The former number, with its coloratura passages and its great technical difficulties, was given with a beauty of tone that was only surpassed by the ease with which she surmounted every obstacle. Her audience proclaimed her entire success by long and enthusiastic applause which refused to be satisfied with recalls and demanded an encore. The great singer then graciously gave the familiar aria from "Samson and Delilah," with a purity of diction and a rich beauty of voice which marked it as one of the best numbers of the evening. Flowers and recalls further denoted the feelings of her auditors. Although it was nearly eleven o'clock when she finished singing the aria by Wagner, the audience insisted upon more encores and recalls.

In keeping with the excellence of the solo work was the rendering of the "Pathétique" symphony of Tschaiowsky, which was given by request. That Mr. Rothwell's reading was worthy of repetition was shown by the splendid interpretation he gave of the work on this occasion. His audience recognized this, and a veritable ovation was tendered him. Time and again he returned to the desk to acknowledge the plaudits and also caused the orchestra to rise and share the applause with him. Even after he had given an encore number, the enthusiasm did not cease. A like demonstration followed the performance of the overture from Rossini's "William Tell." The program closed with the Strauss waltz, "Du und Du," from "Die Fledermaus."

William Wheeler, Litterateur

In the accompanying snapshot the well known tenor, William Wheeler, is shown explaining the fine points in his most recent masterpiece of short story literature, which was completed during his recreation period this summer at Merrill, N. Y. His audience comprises Mildred Dilling (center) and Mrs. Wheeler, on the right. It is not generally known that Mr. Wheeler possesses a dual genius and that the lesser known art of his took a decided literary



Mr. and Mrs. William Wheeler (left and right) and Mildred Dilling (center).

turn; however, evidences of this came to light at a very early stage of the tenor's career and herewith is set forth proof as related by the tenor himself. During his conservatory days he was elected to the position of editor of the local school paper, and the experience he thus gained led him to believe that he had a talent for writing. He therefore conceived, and after much labor, finished a short story which he sent to his friend, Emory Pottle, then editor

of a magazine published in New York, with the nonchalant permission to use it if he cared to. In a few days the manuscript was returned to him with the following laconic note, "Dear Bill: The Lord called you to be a singer, not a writer. Yours, "Bon."

Russian Symphony Orchestra Extensively Engaged in United States and Canada

Following its successful appearance with the Mendelssohn Choir of Toronto at its festival last February, the Russian Symphony Orchestra, Modest Altschuler, conductor, has been engaged to participate in a similar festival with another well known Canadian choral organization, the Winnipeg Oratorio Society, February 12, 13 and 14 next. The concerts, six in all, will take place during the time of the winter carnival or Bonspiel, when Winnipeg is the mecca for thousands of visitors from all parts of the Western provinces. The three matinees will be orchestral in character, but on the first evening Edgar Schofield, baritone of St. Bartholomew's Church Choir, New York, will be the soloist. On the second evening the orchestra will assist the Oratorio Society in a performance of "Elijah" in which Mr. Schofield will sing the title part. The concluding performance will be given by Lada and the orchestra.

The Winnipeg engagement will follow a tour which will begin in January and include the principal cities of the Dakotas, Minnesota, Montana, Washington and Oregon, and in Canada the leading cities in British Columbia, Alberta, Saskatchewan and Manitoba.

Another important engagement just booked for the orchestra by the office of John W. Frothingham, Inc., is with the Springfield Choral Society of Springfield, Ohio, on March 12, 13, 14 next with Emma Roberts, contralto, and Edgar Schofield, baritone, as assisting soloists.

E. E. Thompson Conducts Open Air Concert

An open air church service was given by the Fifteenth New York Infantry at Olympic Field, 136th street and Fifth avenue, New York, on Sunday evening, August 27.

The hymnal service was conducted by E. E. Thompson, bandmaster of the Fifteenth Infantry Band, N. G. N. Y.

MUSICAL COURIER Information Bureau

A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

I. To give such information as will facilitate the securing of engagements by artists and their managers.

II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.

III. To furnish information to clubs and local managers regarding the activities of artists.

IV. To give data on concerts everywhere and on the performers who take part.

V. To supply the names and addresses of teachers in various cities throughout the country to those contemplating lessons.

VI. To co-operate generally with the public and the musical profession.

Through its international connections and its system of complete news service, the MUSICAL COURIER is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined hereinto.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

MUSICAL COURIER readers will discover the new Information Bureau to be in a position to give them extraordinary service.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

Evelyn Starr Working and Playing in Nova Scotia

Evelyn Starr, the charming young violinist, has been spending her vacation in her native Nova Scotia, and the accompanying snapshots show in what manner she is en-



EVELYN STARR AND HER SCOTCH COLLIE, "LADDIE,"
At Evangeline Beach, Grand Pré, Nova Scotia.

joying the summer days. But she does not spend all her time resting and in the great out-of-doors with its attendant joys. By no means. This little lady is faithfully and conscientiously preparing for the busy season which is in prospect. All during the warm days she has been practising, practising, practising, and those who are ardent admirers of this delightful artist's playing will hear with pleasure of her anticipated work for this coming season.

Meeting of the Universal League

On Thursday evening, August 24, a meeting was held by the Universal League, formerly the Interesting People's League, at 64 West Fortieth street, which was especially enjoyable as well as instructive, for besides the speaker of the evening, Dr. Margrander, who delivered a brief lecture on "The Origin of the Art Concepts," and awakened everywhere keen interest for his entirely novel and remarkable ideas about art and life in general, the members of the League also had the pleasure of hearing Mrs. Frederick Burgy play with her accustomed virtuosity the Grieg sonata, op. 8, for violin. Lillie Wilson Moore regaled the listeners with a well rendered piano solo, the Verdi-Liszt "Rigoletto" arrangement. The vice-president of the League, Mrs. F. Smith-Withers, created a furore with her beautiful playing of the Liszt D flat etude, which she played very well. Frederick Burgy then delivered, with his usual fine art, new compositions by O. Rody, which were very harmonious and show unmistakable talent. Mr. Rody is a composer who will make his mark in the world. The last musical numbers on the program were rendered by Frederick Burgy and Theodore von Hemert, who sang the duets of "Forza del destino" and "La Bohème." Their beautiful voices blended very harmoniously, and they received lively applause from over a hundred interesting people present.

Richard Keys Biggs First Organist to Record for the Victor Talking Machine Company

Richard Keys Biggs, the young American organist, who has been heard all over the country as recitalist, has been engaged to make a record for the Victor Talking Machine Company.

Mr. Biggs' clean, well defined style is shown to great advantage in this record, Chopin's "Funeral March," with its vivid contrast of theme and color.

This record is announced to appear on the September list.

Mrs. S. F. McClelland in New York

Mrs. S. F. McClelland, of Coffeyville, Kan. (together with her mother, Mrs. Neuman), was a visitor in New York last week, and during her stay here made a test record for a phonograph company. Mrs. McClelland has been studying this summer with Charles W. Clark.

Some Thuel Burnham Engagements

Thuel Burnham, the American pianist, will make his third tour of the United States this coming season under the management of Harry Culbertson, of Chicago.

The cities where he is already booked for appearances include New York, Boston, Chicago, Dubuque, Ia.; Huron, S. D.; Vermilion, S. D.; Topeka, Kan.; Meridian, Miss.; Laurel, Miss.; Arkadelphia, Ark.; Saginaw, Mich.; Fre-

mont, Ohio; Brainard, Minn.; Paducah, Ky.; Greenville, S. C.; Lindsborg, Kan. He is also engaged for ten appearances in Texas.

Concert Direction Max Sanders' Artists Will Be Busy During Coming Season — Will Have Two Representatives on the Road

Pauline Donalda, the famous prima donna, is spending part of her vacation at White Sulphur Springs, where she is being royally entertained by the elite of this aristocratic watering place. Last week Mme. Donalda gave there a concert in aid of the Children's Sunday School Fund, and sang with great brilliancy the "Habañera" from "Carmen," appearing in costume, and, to quote the New York Herald, "her red costume was a striking contrast to her dark beauty." Mme. Donalda was accompanied by her friend, Lady Williams-Taylor, Montreal's "grande dame." The affair was attended by the whole colony, and brought in a substantial sum for the fund.

Mme. Donalda is going to be one of the busiest artists the coming season. Her manager, Concert Direction Max



MAX SANDERS,
New York Impresario.

Sanders, is arranging for a tour that will take her from the Atlantic to the Pacific. In the first week of September, two traveling representatives will leave New York to close up the many prospects that this new managerial office has in view, as well as to arrange a series of concerts under Mr. Sanders' own management, a favorite part of Mr. Sanders' business, being a former local impresario.

Mme. Duchene, the Metropolitan contralto; Charles Harrison, the popular tenor, and Evelyn Starr, the Canadian violinist, who are also under the management of this bureau, will be kept very busy next season. Mr. Harrison will make his third tour in the South and Middle West, where he is very popular, and he will appear in no less than forty concerts in that territory.

Mabel Garrison Featured at Ravinia Opera

The summer opera season at Ravinia Park, near Chicago, for which Mabel Garrison was secured, has been the most brilliantly successful of any in the history of that park. No small amount of the credit for this success is frankly given to Miss Garrison; her exquisite soprano has been one of the leading features, and recently "Traviata" was produced there for the first time, with Miss Garrison in the role of Violetta. It was a gala performance for the young artist, for never before had Ravinia Park boasted of a soprano who could do the work.

Miss Garrison will return to the Metropolitan Opera in November and fill a number of concert engagements.

Walter Allen Stults Wins More Approval

Walter Allen Stults, who is spending several weeks in Seattle, sang a group of songs following the banquet tendered Theo. Karle, who is a native of Seattle, by the Clef Club. As usual, Mr. Stults' splendid singing brought strong expressions of approval and inquiries as to open dates, terms, etc., for next season from those members of the audience who are able to engage artists.

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FIVE HUNDRED AND FIFTY-THREE OPERATIC PERFORMANCES IN MOSCOW

Such Was the Record of Past Season in Russian City Despite European Conflict—"Koudeyar," New Opera by Olenin, Filled with Lyric Moments
—Orchestration at Times Lacks Force, Broadness and Color

Arbatte, Deneshny, 32,
Moscow, Russia, July 28, 1916. }

The last Moscow letter was a report on the activities at the Imperial Opera House; to-day it is the turn of Zimin's Private Opera, an artistic enterprise which deserves special commendation.

Zimin's Private Opera

Last season, as in former times, Zimin again showed his willingness to do all he could to bring the representations at his theatre up to high standard. The musical, dramatic and scenic art were on a high level. An enlarged and strengthened staff of singers, a good orchestra, a varied repertoire were the features which maintained the opera

Saramé Raynolds

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Overflow House Gives Ovation to Sandby

March 16, 1916, Philadelphia

The Press: No local artists, either at a debut or farewell concert, was ever GIVEN SUCH AN OVATION, as that given to HERMAN SANDBY, at his FAREWELL RECITAL. He covered every phase of his art, and it was that finished art which very FEW of the WORLD'S GREATEST 'CELLISTS have ever possessed.



Photo by Baron de Meyer.

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at a high standard. What is of great importance, opera is brought within the reach of the lower classes, as there were cheap prices of admission for considerable sections of the house.

During the season of 1915-16 two hundred and fifty-five representations of thirty-one operas took place at Zimin's Private Opera. Fifteen operas by Russian composers had 119 performances; sixteen by foreigners had 149 representations. Only one ballet was given.

Guest Appearances Impossible

Mr. Zimin in former seasons had always invited great singers from abroad, so as to make our public acquainted with the most brilliant stars of the vocal art. At the present time the conditions of war do not allow of this practice. He tried to replace them by our most famous singers and was fortunate enough to gain the assistance of our illustrious singers, Feodor Shaliapin and Leonide Sobinow.

Shaliapin

Feodor Shaliapin had opportunity to do much fine work singing and acting in the following operas: "A Life for the Tsar" (Glinka); "Boris Godounow" (Moussorgski); "Judith" and "The Black Powers" (Serow); "Mozart and Salieri" (Rimsky-Korsakoff); "Barber of Sevilla" (Rossini); "Faust" (Gounod). It is well known that Shaliapin is the possessor of a splendid and vigorous bass, which he uses in a most artistic manner. His world position as actor and singer is firmly established, so we have nothing to add to his great fame, except that he earned an exceptionally emphatic success on the occurrence of the twenty-fifth year of his public appearance on the operatic stage. His triumphs lasted the whole winter through.

A Popular Tenor

Leonide Sobinow is a great public favorite, and no wonder, as he possesses a beautiful lyrical tenor, and has dramatic ability and fine technic in vocal art.

Olenin's "Koudeyar" a New Work

Among the premiers of last season at Zimin's Theatre, "Koudeyar" aroused keen interest. The composer is A. Olenin, a brother of Mme. M. Olenin d'Alheim, the leading spirit of the "Maison du Lied" established in Moscow a few years ago with the aim of bringing the vocal art to a high standard. Olenin, although a man of advanced age, is a novice as a writer for the operatic stage. As a composer of songs he has been favorably known. A few years ago his sister sometimes performed his songs at her concerts.

Who Olenin Is

A. Olenin is not a professional in music. He had other work to do. Being himself of the gentry, an owner of a large estate, he was on service at the country court of the government of Riazan. Living there he had opportunity of listening to Russian songs straight from the lips of the peasants. He rapidly grasped their characteristic harmony, voicing and melody and later entirely devoted himself to the study of music in the domain of native songs.

He has given the following explanation of his opera "Koudeyar."

"I tried to be entirely Russian in my music to the opera, Russian in style, form and language. I devoted many years to the investigation of the subject matter until I thought I had attained the desired result. Then I composed songs of songs for my 'Koudeyar,' which I resolved to call an 'Opera Song.'"

Subject of the Opera

The subject is interesting and dramatic. The libretto is based on an historical fact. The action of it plays in the XVII century. Koudeyar was a robber who ravaged the country along the banks of the rivers Okka and Volga. The fantasy of Russian people painted him as a type of superior power, a hero adorned with beauty and vigor, feared by the rich and adored by the poor. Koudeyar loved a princess and stole her away, though she willingly remained with him as she loved him in return, but soon perished, being killed by the robber.

Koudeyar is the real Slav in his uncultured mood, a highly gifted man with a melancholic soul, never finding repose in a quiet home life, always engaged in hazardous enterprises. He is the real hero of Russian poems and songs.

The Music

A. Olenin himself worked out the libretto, written in old style diction appropriate to the rhythm of native songs and

poems. The opera is crowded from end to end with beautiful songs. The parts for chorus are grateful and effective. There are also some clever ensemble numbers. The chief strength lies in its lyric moments. There is atmosphere in his music. Surely A. Olenin has a strong inclination to Russian music. As regards the orchestration it is sometimes lacking force, broadness and color. The orchestration is not on the high level to which Rimski-Korsakoff, Borodin and Moussorgski raised their masterpieces. The stage settings and costumes were remarkable for their completeness and appearance of style and newness.

The Performance

The representation showed careful preparation on the part of soloists and chorus. "Koudeyar" was beautifully rendered by Kiparenko, a robust tenor, whose personality and voice are most admirably suited to such a characteristic rôle. Mme. Koshitz, a beautiful soprano, was ideal as the charming princess, the very embodiment of the heroine. She sang with a touching note of sincerity and is a highly gifted actress. Mme. Ewgueniewa took the part of her nurse, marvelously illustrating the typical Russian "Niania" (nurse).

The opera was conducted by Plotnikow, who again revealed his exceptional quality as a conductor, performing his functions admirably and with authority. "Koudeyar" is a most successful opera, and undoubtedly will find its way over the Russian stages and perhaps over those of foreigners, as it met with a flattering success.

Another New Opera

A word of commendation ought to be given to another premier, "The Son of the Earth," by Konkorewitsch. It aroused interest. The subject is fantastic and musically and scenically it was a noteworthy production.

The repertoire at Zimin's Opera consisted of thirty-one operas by Russian, French and Italian composers, and one opera, "Hulka," by a Pole, Moniushko.

The only reproach which may be made to the management of Zimin's Private Opera is that Rimski-Korsakoff's operas were seldom given. Does it not appear very strange? So much the more, as this artistic enterprise has at its disposal settings made with beautiful decorative art to "Snowmaiden," "Sadko," "Tsar Saltan," masterpieces of the beloved composer.

The Narodni Domm (People's House)

The third theatre in Moscow, where operas are given, is the "Narodni Domm" (The People's House), established several years ago. It has for its aim the popularizing of opera and drama. One hundred and twenty-three representations of operas have taken place there during the last season. The repertoire consisted of twenty-two operas, of which fifteen were by Russian composers and six by foreigners. The national character made itself clearly felt in the Narodni Domm. There is a good orchestra, a staff of good singers, a well trained chorus and valuable scene settings, but comparisons with the Imperial Opera House or with Zimin's Private Opera are out of the question. The Narodni Domm plays an important rôle in our town, as the opera is brought within the reach of the lower classes of the inhabitants of Moscow. It has become a real "Narodni Domm"—"A People's House."

For the close of our two articles on operatic activities in Moscow, we may repeat what we said on the beginning of our report: "One would never imagine that Russia was in war last season. The opera houses were crowded and there was no lack of interest on the part of the public. The representations of operas in Moscow amounted to the large number of 553 during the season. They took place at the above mentioned three theatres. The Imperial Opera House, Mr. Zimin's Private Opera and the Narodni Domm have really done fine work.

ELLEN VON TIDEBÖHL.

"his veering gait
And every motion of his starry train
Seemed governed by a strain
Of music, audible to him alone."

—Wordsworth.

MAE HOTZ

SOPRANO

"Mae Hotz sang with such clarity of tone and with such ease and fluency that the audience was unable to restrain its enthusiasm."—Philadelphia Record.

(Another of a series of quotations.)

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THE BOWES CLASS IN MAINE—A NOTEWORTHY SUMMER CONCERT

There are many attractive musical camps scattered through America every summer, but for none of them has nature done more in the way of beauties than for Prouts Neck, in Maine, where Charles Bowes has had his vocal class ever since the end of June.

Prouts Neck, as its name indicates, thrusts out into the Atlantic Ocean, and has that delightful combination of seashore and pine clad country which is so characteristic of the Maine coast. It is an inspiring place for work and equally inspiring for play, for in addition to the delightful bathing and fishing provided by nature, the hand of man has established a country club which provides tennis, golf, and social entertainment of all sorts.

The height of the season comes in the middle of August, during the week of the tennis tournament, and the culminating event of that week this season was the concert given at the Country Club on the evening of August 16 by the artist-pupils of Mr. Bowes' class.

The program was as follows: "Sur la mer" (Thomas), Ruth Cunningham and Charles Bowes; "Aufträge" (Schumann), "Auf dem grünen Balcon" (Wolf), Eleanor Poehler; Santuzza's air (Mascagni), Laura Browne; "Voix Nocturnes" (Gretchaninow), Charles Bowes; "Habañera" (Bizet), Ruth Cunningham; "Widmung" (Schumann), "J'ai pleuré en reve" (Hue), Ruth Winters; "Gavotte" (Massenet), Miss Fellowes-Gordon; "Boat Song" (Ware), "The Sleep That Flits On Baby's Eyes" (Carpenter), "Morning Song" (Chadbourne), Eleanor Poehler; "Les Regrets" (Barthelemy), "Rose de Mai" (Massenet), Ruth Cunningham; "Invictus" (Huhn), "Shepherd, See Thy Horse's Foaming Mane" (Speaks), "Rolling Down to Rio" (German), Gaston Sargeant; "Passage Bird's Farewell" (Hildach), Ruth Cunningham and Mr. Bowes.

Mr. Bowes in presenting these artist-pupils has a right to be extremely proud of their work. Several of those on the program have long been professional artists who have been spending the summer coaching with Mr. Bowes, and as to the others, no one would have suspected from their work that it was the first appearance for them.

Ruth Cunningham, who has sung in opera at Covent Garden and in the large provincial cities of France, proved her ability both as a singer of arias and in the domain of song singing. Her rendition of Barthelemy's "Les Regrets" made one of the distinct features of the evening. She has a mezzo-soprano voice, of unusual clarity and range, and capital ability as a vocalist.

Eleanor Poehler, of Minneapolis, soprano, is a singer who has long been known in her native city and throughout the West. She was in excellent voice, and there was a fine, finished, rounded professional touch to her two groups, both the German Lieder and the English songs being delivered with a thorough artistry. Gaston Sargeant, bass of the Nice, Covent Garden and Chicago operas, although almost a stranger to concert work, proved himself equally at home in that field in a stirring rendition of a capitol chosen group. His voice is at the top of its form, and he possesses vocal agility rare for a bass. Mr. Bowes is fortunate in having in his class three young voices of such true excellence as those of Laura Browne, Ruth Winters and Dorothy Fellowes-Gordon, who made their first public appearances. Miss Browne has a most exceptional voice of true dramatic quality, and her rendition of Santuzza's air was extremely effective. Miss Winters, on the other hand, has a luscious, mellow voice, especially adapted to song singing, and her rendition of Hue's "J'ai pleuré en reve," a most difficult song, was most remarkable for so young a singer. Miss Fellowes-Gordon has a lyric soprano voice of exceeding purity, especially adapted to Manon's music in the "Gavotte," which was rendered in a most artistic manner.

Mr. Bowes himself, both in his solo number and in the



With the Charles Bowes
Vocal Class at
Prouts Neck, Maine

1. Swinging under difficulties. Standing, Charles Bowes; seated (left), Gaston Sargeant, (right) Walter Golde. 2. The Willows, where the class lives. 3. The country club, where the concert took place. 4. The concert party on the studio steps. Seated in front (left to right), Ruth Winters, Laura Browne, Ruth Cunningham, Eleanor Poehler; second row, Charles Bowes, Gaston Sargeant, Walter Golde, accompanist and coach; Dorothy Fellowes-Gordon. Above, H. O. Osgood of the Musical Courier.

duets with Miss Cunningham, gave fresh evidence of the thorough training and natural ability which has long distinguished his work both as soloist and teacher. The duets were among the most acceptable features of the evening, the two voices blending admirably. Walter Golde, accompanist and coach, who has been associated with Mr. Bowes

fact of which he gave sufficient proof in his work with Mischa Elman throughout last season.

The concert was organized by the Prouts Neck Country Club under the leadership of W. D. Morgan, of New York, and Mrs. Gates, of Kansas City. There was an audience of several hundred which filled the great hall of the club to its doors, and a handsome sum was realized, which was equally divided between the American Red Cross and the Country Club itself. Needless to say, the audience thoroughly appreciated everything that was offered them. There was applause galore for each and every artist on the program and a call for repetitions, to which, however, Mr. Bowes wisely requested his artists not to accede, as the program was just the proper length as it stood.

There have been a number of others working with Mr. Bowes all summer besides those who took part in the program. Among them are Nellie Humphrey, a vocal teacher of Rochester, N. Y.; Elena M. Peck, of New York; Alice Welch, Irene Cross, of Grand Forks, N. D., and Kitty Fjelde, of New York. Mr. Bowes will continue teaching at Prouts Neck until the middle of September; then he will take a two weeks' vacation and reopen his New York studio at 601 Madison avenue about the first of October. Mr. Golde will continue associated with Mr. Bowes through the coming season.

Belle Godshalk in New England

Belle Godshalk, the gifted American soprano who invariably scores whether she appears as a member of the Boston Grand Opera Company, the Aborn Opera Company, the Jersey City, N. J., and the Keene, N. H., festivals, or in recitals, has been enjoying a few weeks of rest and recreation at Beverly, Mass. She has also been spending a very delightful time motoring through the New England States. When she returns to New York, which will be in the near future, that trip also will be made by automobile.

"The music in my heart I bore
Long after it was heard no more."
—Wordsworth.

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Contralto Paddles Her Own Canoe

Molly Byerly Wilson, California concert contralto, loves to row and swim, and the accompanying snapshot shows



MOLLY BYERLY WILSON,
On Lake Minnetonka.

her out on Lake Minnetonka, Minn., where she is spending a well earned August vacation.

Miss Wilson is a good sport, and before she got in from this boat ride she had to prove it, for a stiff wind came up and a rescue boat was sent out after her. In the excitement of launching it, one of the men fell into the lake, and a crowd gathered at the boathouse and on the hotel veranda. But when they reached her, Miss Wilson assured them she was all right, and pluckily rowed in her own boat against the wind and wave.

Miss Wilson is an all round out-door enthusiast, as well as a good oarsman and swimmer, and after her long concert season she is enjoying to the full the pleasures of the lake and long walks in the Minnesota woods.

Meta Reddish Sings for Benefit of Destitute Children

Guatemala, Central America, August 12, 1916.

Last evening, the Salon de Concerts, this city, was filled to its utmost capacity for the concert of the much applauded American soprano, Meta Reddish, of the Italian Grand Opera Company, recently heard at the National Theatre.

The concert was organized by Elisa T. de Asturias and other ladies of aristocracy, for the benefit of the needy children of the city. Miss Reddish achieved another memorable triumph, receiving ovation after ovation. At the close of the program the prima donna was presented with some fifteen floral "corbeilles," also a beautiful bracelet of ancient Aztec gold.

In the review of the occasion, the Diario de Centro-America paid the singer the following tribute: "And what more can we say of Meta Reddish? We would throw at the feet of the gracious diva all the flowers of the Republic as a testimony of our supreme admiration and as a manifestation of our desire that she may again honor Guatemala with her presence."

From Guatemala, Miss Reddish went to New Orleans, returning to New York within a week or so by way of Havana and Porto Rico.

It has also been announced that Silingardi is to have the French Opera House of New Orleans for an autumn grand opera season, in which Miss Reddish will be featured.

Alfreda Beatty to Teach

Alfreda Beatty, the American soprano, who has been enjoying much success in California and especially in San Diego, has been engaged to teach during the coming season at the Lucy Cobb Institute, situated at Athens, Ga. In addition to her pedagogic work, Miss Beatty will be heard in concerts in various parts of the South.

Before Miss Beatty left California, the Woman's Board of the Panama-California International Exposition there, gave a large tea and reception in her honor. The affair was in the nature of a farewell to her, and many were the regrets expressed by those who had heard Miss Beatty sing, attesting to her genuine popularity with the music lovers of that city.

Teresa Carreño's American Citizenship Passport Aids in Making Concert Tour

Teresa Carreño, the noted pianist, is one of the few artists who has stayed in Europe since the beginning of the war. During last season she played sixty-eight concerts, many of them in the countries of the belligerents. Many frontiers were crossed, entailing in some cases long delays while she waited for the unraveling of official red tape. Her American citizenship passport, however, enabled her to surmount all difficulties finally, although there were many exasperating delays. In one case, in particular, while crossing the Swiss border into Germany, she was compelled to wait five days until the American ambassador

in Berlin could be communicated with as to the fact that she was an actual resident of Berlin, notwithstanding one of the officers in charge of the border guard knew her personally and had often been entertained at her home.

Yvonne de Tréville Thinks Opera Ought to Be Run on Orchestral Association Lines

Yvonne de Tréville, the noted grand opera prima donna, is quoted in a recent interview as saying that the future of opera in this country is in the hands of the many wealthy citizens of the leading cities, who could generously stand back of it, in place of the municipal or state backing in Europe. Mlle. de Tréville thinks that if a group of such people could be gathered together in each town, as our orchestral and symphony associations are becoming more and more numerous, opera would keep pace with the rest of the musical developments. Instead of a few companies touring the country, more or less successfully, we would have regular organizations fixing weekly performances during the whole season.

Furthermore, Mlle. de Tréville believes that an artist should be able to sing all her repertoire in the original language, either in opera or oratorio.

Heniot Levy Summering in Colorado

After a very strenuous season in Chicago Heniot Levy, the well known pianist and teacher, is enjoying a well earned rest at his summer cottage in Estes Park, Colo.



HENIOT LEVY WITH A PARTY OF FRIENDS AT ESTES PARK, COLO.

Mr. Levy is standing at left of pole.

rado. Many musicians from Chicago and elsewhere have joined the Levy colony, and in the accompanying snapshot several prominent professionals are shown.

Myer Will Resume October 2

Edmund J. Myer, who has been on the West Coast all summer, will reopen his studio, 703 Carnegie Hall, New York, Monday, October 2.

Mr. Myer reports a very large summer school in Seattle, and no hot weather. He says: "Seattle, the beautiful, is the ideal city for summer study and has the ideal summer climate." He is considering seriously the idea of establishing a regular summer school there, having had pupils from all parts of the country there this year.

Theo Karle, the tenor, is with him now, preparing for his coming engagements. Mr. Karle sings at the Worcester Festival, September 28 and 29; at the Maine Festival Bangor, October 6 and 7; and Portland, October 9, 10 and 11. Mr. Karle will give his annual Seattle recital September 6, and will fill several engagements on his way East.

Maurice Aronson's Summer Classes

Maurice Aronson's summer classes at Winnetka, Ill., the charming North Shore resort near Chicago, enjoyed a most satisfactory attendance. Despite the periodically excessive heat, the students unflinchingly continued their work and combined study with yacational rest and diversion at Ravinia Park.

Very gratifying to Mr. Aronson is the fact that his summer classes hold pupils who have pursued their studies with him in Berlin and Vienna in years past, and now, most successfully engaged in their respective activities as concert pianists and instructors, return during the summer for further study and coaching.

MARTINELLI, BARRIENTOS AND RUFFO OPERATIC FAVORITES AT BUENOS AIRES

Tenor and Coloratura Soprano of Metropolitan Opera Company, and Noted Baritone, Reigning Stars at the Colon—American Tenor Scores Success—Opera Is Leading Musical Entertainment

Buenos Aires, July 16, 1916.

Those of us who know the hospitality of the Southern people can well appreciate the people of Buenos Aires. Although I had been in the South American metropolis little over a week, the critics of the leading journals, *La Prensa*, *La Nacion*, *La Razon*, as well as the English publications, the *Herald* and *Standard*, have taken special care that I should miss nothing musical, and, missing nothing musical in "B. A." (as the Argentines fondly call their city) means all one needs is a place to eat—as he would not have time to sleep.

Of course the opera is always the standard center of attraction. The Colon Opera House needs no introduction to the music world, and the way opera is patronized and appreciated, cannot help but cause the American—or, I might say, the New York or Chicago operagoer—to feel he has little to boast about when compared to the opera lover here. Concerts and recitals are few, and during a musical season but one or two well known violinists or pianists find their way here. As one well known critic here stated, the concert field is undeveloped and North America can teach Argentina much about concert and recital artists; but that will correct itself in due time.

The Musical Courier in Demand

I had been in the city but a few hours when I met Giovanni Martinelli, the Metropolitan Opera tenor. No one could have greeted me more cordially. One would have taken him for a real New Yorker from the questions he asked about what was going on there. It was he who ushered me into the office of the general managers, F. da Rosa and W. Morchi. Immediately upon entering the large reception room I saw a long table which contained musical publications from every country, and there were more copies of the *MUSICAL COURIER* than all others combined. These copies looked well worn, and from what I could gather from the telephone operator, the *MUSICAL COURIER* was read by more of the artists than any other paper. I failed to see copies of other American publications.

Martinelli a Favorite

Martinelli is the leading tenor at the Colon this season. From what I could gather from the critics he has not been surpassed since the time when Enrico Caruso first came here and created such a success. He is really a great drawing card and every time he sings, the long line of ticket purchasers that surround the building, takes one back to our own Caruso nights. Mr. Martinelli lives at the Hotel Cecil, on the Avenida de Mayo.

Ruffo Attracts

The particular drawing card at the Colon is Titta Ruffo. This famous baritone has become as great a favorite here as Caruso, and any opera in which he appears means sold out houses.

Barrientos Greatly Liked

Of the women, Maria Barrientos reigns supreme. It is evident that her style of singing fills the heart and soul of the Argentine with joy, and no matter how long she may remain in the public eye, in Buenos Aires, she will always be the same beloved Maria Barrientos.

An American Tenor Finely Received

Edward di Giovanni, known to his old American friends as Eddie Johnson, has also won his spurs here. I believe that he is the first American tenor to invade Buenos Aires, and the manner in which he has been received gives hopes for more Americans.

An Up to Date Music Dealer

The other day I strolled into the music house of Baña Lottemoser & Co., 853 Rivadavia street, and there Mr. Lottemoser told me that his house did an excellent business in the popular field. I was surprised to find this well informed music dealer so familiar with music doings in New York. I found out that his source of information came through the *MUSICAL COURIER*. He produced several current issues and asked about such artists as Percy Grainger, Louis Graveure, Eddie Brown, and others.

A Good Opera Season

I am told that this has been an excellent opera season. To date only Italian and French operas have been produced, but later some of the German productions will make their appearance—the "Meistersinger" being selected for the opening. "Goyescas" was announced the first part of the season, but owing to the orchestral parts having been lost, there is little hope for its production this year.

In nearly all the leading music stores copies of the score adorn the windows, and many selections from the opera have become extremely popular. In many of the cafes the dance music is often heard.

In nearly all the cafes and well known eating places much American music is heard. Although the native music, or as some call it, "the tango," is of a much better class than our ragtime. The Argentines like the rag, and it is always popular with the dancers.

Charity Concerts

There are many charity concerts given at private homes, from which the Red Cross Society generally receives the proceeds. These concerts receive the same attention from the newspapers as those in Aeolian and Carnegie Halls. The critics are all keen upon discovering good native singers, and give their own artists preference in their institutions.

Isadora Duncan

Isadora Duncan, the dancer, is at the Teatro Coliseo.
J. W. LYMAN.

SOUSA AT OCEAN GROVE

"March King" and His Band Delight Large Audience—Mary Gailey, Violinist, Is One of the Soloists

The Jersey shore correspondent of the *MUSICAL COURIER*, Milton Bernard, sends in the following report of the concert by Sousa and his band, which took place Saturday evening, August 19, at the Ocean Grove, N. J., Auditorium. Evidently the report was intended merely for a sketch to be elaborated on, but as it covers the entire field it goes in just as received.

- I. Conductor—Sousa.
- II. Soloists—Grace Hoffman, soprano; Mary Gailey, violinist; Herbert L. Clark, cornetist.
- III. Large audience.
- IV. Great program.
- V. More encores than program, including a host of Sousa marches.
- VI. Sousa's "Sheridan's Ride," greatest hit of evening.
- VII. All three soloists played in splendid form and were awarded heartiest applause and recalls.
- VIII. Good night!

Incidentally, Miss Gailey, who was appearing for the first time in Ocean Grove, made an especial impression. Her excellent work showed that there was ample foundation for the praise which was accorded her playing with the New York Civic Orchestra, August 11. Evidently, Mr. Sousa is fully cognizant of the fact that she is an admirable artist, for he engaged her to appear as soloist with his band during their season at Willow Grove, Pa., August 20 to 26.

Spalding to Open His Season at Ocean Grove, N. J.

Albert Spalding, the distinguished violinist, will inaugurate his coming season at The Auditorium, Ocean Grove, N. J., on Labor Day, September 4, in two joint recitals with Rudolph Ganz, the Swiss pianist. Two concerts will be given on that day, one in the afternoon and one in the evening, and each will present widely diversified programs. As this is the last holiday of the summer season, and with the immense throng of pleasure seekers that always crowd this popular New Jersey resort at this time of the year, and with an auditorium seating 10,000 people at each concert, it is expected that a new record for attendance will be established. The sonata in A major (Kreutzer Sonata) by Beethoven and the sonata in C minor by Grieg will be among the many interesting features of these programs.

Important Stults Booking

Another important engagement has been added to the list of advanced bookings for Monica Graham Stults and Walter Allen Stults. Mrs. Herman Lewis announces that they will appear in St. Louis, Mo., on January 5, 1917.

Best authorities state that Shakespeare was referring prophetically neither to the phonograph nor the player piano when he wrote: "It will discourse most eloquent music."

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Mathilda Jaburg Specializes in Costume Recital

Mathilda Jaburg, the charming young soprano, will make costume recitals her specialty during the coming season. Last season she gave several such recitals, which were



MATHILDA JABURG,
Young soprano, whose specialty is costume recital work. In this picture Miss Jaburg wears an old English costume.

so well liked that her friends and admirers advised her to develop that phase of her art.

In December she appeared at a benefit given at Delmonico's by Dr. Lucy Wight; and still another held at the home of Mrs. Adolph Lewisohn. In January Miss Jaburg, assisted by Mildred Dilling, harpist, gave a successful joint recital at the Hotel Majestic. Upon this occasion Miss Jaburg's program consisted of French, German and old English songs. The applause she gained was spontaneous and enthusiastic. At various other times the young singer has appeared on the same program with Hugh Allan, baritone, and Amy Ellerman, contralto.

Next season she expects to do considerable work in connection with the musical clubs of New York. She has also planned to give a recital about the middle of the coming season.

When interviewed Miss Jaburg, who is vivacious and decidedly attractive, said: "No, opera is not my aim. I think too many people have that particular end in view. Unfortunately few ever attain it. I am perfectly satisfied to achieve success through this field. Costume recital work is a new outlet and through it I am able to give true expression. When I was a child, I used to say that I either wanted to paint or sing. I studied art, finally giving it up to complete my musical education."

Miss Jaburg has been passing the summer at Sea Gate, where she has divided her time between outdoor sports and preparing programs for the coming season.

Spiering, the Editor

Theodore Spiering, the distinguished violinist, not content merely to divide his time this summer between recuperating from last season's work and preparing for one which promises to be even more exacting, has been busily engaged editing a number of violin classics for the publishing firm of Carl Fischer, New York. Violinists will be especially interested in the announcement that Mr. Spiering has prepared revised editions of the concertos in A minor and E major and the double concerto by Bach. In the three sonatas for violin and piano by Grieg, and the one in G major by Rubinstein, Rudolph Ganz has been the collaborator.

**Two Recent Appearances for
Zona Maie Griswold**

At a tea given recently at Fernald Hall, Columbia University, Zona Maie Griswold, the charming young soprano, delighted those present with a group of songs which included "Spring" (Beach), "Oh Thou Billowy Harvest Field" (Rachmaninoff), "Rhoda and Her Pagoda" (Monckton), "De San' Man" (Florence Young Griswold), "The Merry Brown Thrush" (Roy Lamont Smith) and the aria "Vissi d'arte" from "Tosca." Her audience was delighted

with the beauty of her voice and the splendid interpretative ability which was evidenced by her singing.

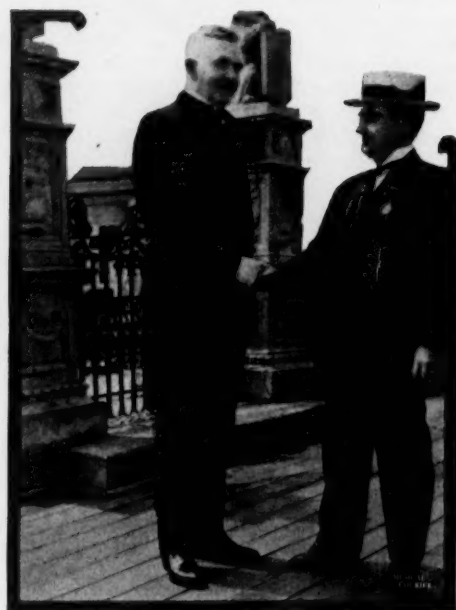
On August 2, Miss Griswold entertained at her home with an informal musicale, assisted by Winnie Davis King, who gave some masterly readings from Kipling and others. This affair was given in order to bring together the score or more of Dallas friends who were in New York this summer. Miss Griswold is a Texas girl who claims Dallas for her home.

On both these occasions, Miss Griswold had the valuable assistance of Corinna Chase, whose excellent accompaniments added much to the success of the evenings.

John Finnegan at Atlantic City

The accompanying snapshot shows John Finnegan, the popular tenor, shaking hands with Patrick Conway, the bandmaster (the latter having just engaged the tenor to sing with the band at the Pittsburgh Exposition in October), at the gate of Captain Young's home, on the "Million Dollar Pier," Atlantic City, N. J.

Mr. Finnegan sang with the same band at Willow Grove Park, Philadelphia, in July, and had fine success, being engaged to appear there again next season. He is booked solid for October, in recitals through New York State, under Charles P. Gilmore. He had great success on the last Victor Herbert tour, critics praising his voice and



JOHN FINNEGAN, THE POPULAR TENOR, AND BAND-MASTER PATRICK CONWAY AT ATLANTIC CITY, N. J.

work in the highest terms. Mr. Finnegan had to return from his vacation in order to sing at the Catholic Federation services held at St. Patrick's Cathedral, New York, on August 13.

How to Pronounce Them

The esteemed New York Times has been helping somebody out of difficulties by showing how to pronounce various names, mostly musical.

Paderewski—Pá-de-ref'-ske.

Minuet—Minuét (accent on last).

Pavlova—Pávlova.

Bakst—Broad a like ah.

Farrar—Fárrar.

Nazimova—Nahzéé-mova.

Fine, in music—Fee-neh.

Finale—Fee-nah-leh.

Karl Much—Mooch.

Nijinsky—Nee-zhin-sky.

Dvorak—Dvor-shak.

Chopin—Show-pan.

Drdla—Pronounced as if there were an "i" between the "d" and "r."

"The Guilty Man" Scores in New York

"The Guilty Man," by Ruth Helen Davis, which was presented at the Astor Theatre, New York, on Friday evening, August 18, is said to have scored quite a success. The cast, an all star one, added much to the merits of the play. At the end of the second act, the applause was so tremendous that Mrs. Davis was obliged to respond to the call for "author."

Mrs. Davis is well known for her collaboration with Ella Wheeler Wilcox, who claims that she is the most intelligent interpreter of her poems.

Two Virgil Pupils Give Series of Five Interesting Recitals

The close of the summer school session of the Virgil Piano Conservatory, 11 West 68th street, New York, was marked by a series of five recitals of more than usual interest. Each of the programs was one which might be that of a professional artist, yet they were presented jointly by two young players, Lucille Oliver and Emma Lipp, from their regular repertoires as students of the class for public performance, and the compositions chosen did not represent the entire repertoire of either.

Although the primary object of these recitals was to illustrate for the summer school students the completeness and definiteness of the Virgil technic, the interest for the average listener lies in the fact that these young ladies had not been practising solely these pieces for months in preparation for this event, as it was decided only a few days beforehand to give these recitals.

Despite the orthodox beginning of the first number, Bach's "Preamble," Miss Oliver made it more than a mere reading of the work of an old master; it lived, it held the interest. The "Papillons" of Schumann, played by Miss Lipp, furnished a graceful contrast. Her skillful modeling of phrase and theme and balance of expression throughout produced an effect of completeness and delightful charm.

And so it was with the works of the classicists, romanticists and moderns. A fault of many amateurs was lacking, viz., when playing a program drawn from various periods of musical literature, to reduce them all to a least common multiple and make Beethoven and Chopin sound more or less alike. This failure to grasp the personality of the different composers is often due to the fact that the technic of the instrument has not been sufficiently mastered to allow of undivided attention to interpretation.

The third program was taken entirely from the works of Mrs. A. M. Virgil and "Illustrations of Advanced Technic," which is, after all, part of her work. Most of her compositions were written with certain teaching points in mind. The illustrations of technic were a revelation to those unacquainted with the Virgil system. Perfect execution of arpeggios, octaves in skips of fifths, in velocities from 600 to 1200 notes a minute have been heretofore considered possible only for great artists.

This technical ability was conclusively tested by such pieces as the Chopin etude, MacDowell's etude de

concert and Liszt's rhapsodie No. 14, played by Miss Oliver, and two Chopin etudes, Strauss-Taussig's "Man lebt nur Einmal," and Liszt's rhapsodie No. 10, played by Miss Lipp.

Other compositions which Miss Oliver played throughout the series were nocturne, F sharp (Chopin); "Le Caprice" (Virgil), the "Magic Fire" scene (Wagner-Brasin), "The Rosary" (Nevin-Whelpley), valse, op. 42 (Chopin), "Meditation" (Margaret Lang), "La Tendresse" (Mrs. Virgil), sextet from "Lucia," for left hand alone (Leschetizky), "Romanza Passionata" (Mrs. Virgil), "The Dream" (Mrs. Virgil), "Hungarian Dance" No. 7 (Brahms), nocturne in C minor and etude op. 10, No. 11 (Chopin), etude in D flat (Liszt), sonata op. 53 (Beethoven), "Liesbestraume" No. 3 (Liszt), "Revolutionary" etude op. 10 (Chopin), "Funeral March" (Chopin), and "If I Were a Bird" (Henselt).

Miss Lipp's numbers were "To a Water Lily" (MacDowell), "Hark! Hark! the Lark" (Schubert-Hoffman), prelude in G minor (Rachmaninoff), "Somerweise" (Backer-Grondahl), "Spring Night" (Schumann-Liszt), nocturne in E (Chopin), Polish mazurka (Mrs. Virgil), two Chopin etudes, the "Moonlight" sonata (Beethoven), etude, op. 10, and two mazurkas (Chopin), prelude and fugue in D minor (Bach), nocturne, op. 37 (Chopin), "Scottish Legend" (Mrs. H. H. A. Beach), polonaise (MacDowell), "Canzonetta" (Schutt), rhapsodie No. 10 (Liszt), "An Old Love Story" (Virgil), and the etude in A minor (Chopin).



LUCILLE OLIVER.



EMMA LIPP.

Laeta Hartley and Boston Symphony Orchestra

Laeta Hartley, the distinguished Southern pianist, who was heard twice last season with the Boston Symphony Orchestra, under Dr. Karl Muck, is looking forward to a busy season under the concert direction of Egmont H. Arens, manager of the People's Symphony Concerts. Miss Hartley has been re-engaged for an appearance with the Boston Symphony Orchestra, being her third successive engagement. November 6 she will be soloist at the second of the C. A. Ellis Concerts in Springfield, which include, besides Laeta Hartley and the Boston Orchestra, recitals by Geraldine Farrar and Fritz Kreisler.

Miss Hartley has been further engaged to appear in a recital in Boston, and she will play again in Symphony Hall at one of the Sunday afternoon series in February. A native of Virginia, Miss Hartley is particularly interested in the musical development of the Southland, and during December and January will make a tour of the Southern States.

Miss Hartley's early musical training was received in the New England Conservatory under Carl Stasny. Later she went abroad to continue her studies with Harold Bauer and Wager Swayne, in Paris. In New York (Carnegie Hall) Miss Hartley created great enthusiasm upon her appearance at the People's Symphony Concerts. This brought her flattering notices from music critics, who commented upon her brilliant technic, fluency, broad musicianship and poetic interpretation.

Fremstad Has Roof Garden

Olive Fremstad is one of the few New Yorkers who is now entitled to boast of a roof garden on her home. This is a feature of the duplex apartment which she recently rented at 158 Madison avenue. Although for spaciousness and Mother Nature's touches it is not to be compared with the prima donna's summer home at Bridgton, Me., nevertheless it is something for which many a country loving individual, now living in the metropolis, would be supremely thankful.

Print paper is scarce, and all that, but it has to be worth \$10 an ounce before this department will suppress the information that, at a musicale in Washington last week, the piano was presided over by Marietta Clinkscals.—F. P. A. in New York Tribune.

Some Cherniavsky Estimates

How the Critics of All Countries Regard the Cherniavsky Trio as Individuals:

REMARKABLE MISCHEL

VIENNA, NEUES WIENER TAGBLATT, 1905: "Mischel Cherniavsky amazed his hearers with absolute and surprising surety of tone and execution of the difficult works."

VIENNA, NEUES WIENER JOURNAL, 1905: "Mischel Cherniavsky played in a manner that astonished his hearers. The soulful rhythmic feeling of the young artist is wonderful."

MELBOURNE, THE AGE, September 23, 1908: "It was literally astounding to notice the ease with which this small mite accomplished feats that approached the confines which separate the possible from the impossible. His performance aroused a furore—an uproar!"

INDIAN DAILY TELEGRAPH, 1913: "The 'cello is such a human instrument and when it is made to speak, by the hand of a master, it compels one irresistibly to adoration."

"His movements gave one a clearer idea of the genius of the player, . . . his harmonics were deftly welded into the general scheme with much grace and smoothness."

THE AUSTRALASIAN, September 28, 1913: "The pure and sweet tone of his Amati 'cello could not have been more charming. His handling of the numerous technical difficulties was amazing, and his harmonics came on with absolute truth and wonderful sweetness."

HONOLULU BULLETIN, September 28, 1915: "Mischel Cherniavsky is a weaver of wistful and liquid melodies upon the 'cello."

OTTAWA, THE CITIZEN, November 4, 1915: "As a 'cello soloist, Mischel Cherniavsky literally created a furore."

KINGSTON STANDARD, November 10, 1915: "As a violin 'cellist, Mischel Cherniavsky displayed unmistakable art. He produced a tone which vibrated with a sweetness in diminishing that seemed almost ethereal, while in the crescendos there was a wealth of harmony that stirred the audience to the highest key of enthusiasm. His precision of attack was perfect and contained a spirit which inspired."

TORONTO GLOBE, November 15, 1915: "Mischel Cherniavsky played the exacting concerto in A minor, Goldmann, with a fidelity and beauty of interpretation which few might equal, resonance and singing quality giving a richness to the performance that won for the player no less than four recalls at the close of his delightful number."

HAMILTON DAILY TIMES, November 23, 1915: "The tone of the 'cello was glorious, sonorous, and sweet, panoramic in its varied shades of coloring and depth, and the technique that produced it, was strong and in complete mastery of the instrument."

ASTONISHING JAN

VIENNA, NEUES WIENER TAGBLATT, 1905: "Jan Cherniavsky's tone is exceptionally warm and sympathetic, his technique brilliant."

VIENNA, NEUES WIENER JOURNAL, 1905: "Jan Cherniavsky is an exquisite player, and wholly captivates his great audience."

MELBOURNE, ARGUS, September 21, 1908: "He has an artistic temperament, sympathy of expression and exposition, brilliancy and sureness of tone, and the greatest measure of poetic insight and feeling."

INDIA, THE ENGLISHMAN, January 4, 1912: "Each piece was rendered with faultless charm and masterly skill."

INDIA, THE BOMBAY GAZETTE, December 27, 1912: "His playing is distinguished by a truly magic touch and most delicate expression."

INDIA, INDIAN DAILY TELEGRAPH, January 18, 1913: "The artist gave an exhibition of the mastery of technique. It was one of those performances which hold one amazed at human skill and capacity, and make one feel the presence of genius overpowering."

ADVOCATE OF INDIA, December 10, 1913: "The brilliancy and exquisite delicacy of his execution and touch are superb!"

THE WELLINGTON DOMINION, May, 1914: "Jan Cherniavsky plays Chopin with a light and airy delicacy wholly delightful."

HONOLULU BULLETIN, September 28, 1915: "Jan Cherniavsky performs with a nonchalant sureness that is submerged in wave after wave of obvious emotion, as his velvet touch evokes the throbbing magic."

OTTAWA, THE CITIZEN, November 4, 1915: "Jan Cherniavsky played with faultless touch and tone."

KINGSTON STANDARD, November 10, 1915: "Genius and excellent interpretive qualities were the outstanding features of the piano playing of Jan Cherniavsky. The tonal results which the artist produced could hardly have been improved upon while his technical art was perfect."

TORONTO GLOBE, November 15, 1915: "Jan Cherniavsky plays with a display of artistry, and an interpretation so masterly, as to draw upon him the highest encomiums from those privileged to hear him."

MONTREAL DAILY MAIL, January 10, 1916: "Jan Cherniavsky's rendition of Liszt's Rhapsodie, No. 6, was invested with a feeling which thrilled the audience, and the artist was compelled to respond to a storm of applause."

EXTRAORDINARY LEO

VIENNA, NEUES WIENER TAGBLATT, 1905: "Audience aroused to enthusiasm. . . . The playing of Leo Cherniavsky is decidedly strong, broad, and daring, in fact, that of a virtuoso. He played with great warmth of feeling and astonished his audience with his greatness. Great things may be expected of this wonderful boy."

MELBOURNE, THE ARGUS, September 21, 1908: "Executive difficulties were made to vanish as if by magic; and the 'reading' of the work showed a grasp of the composer's meaning, of the poetry and underlying sentiment, that in a boy of his age were literally astounding. Everything, too, was done with so much refinement and in such perfect taste, without posturing or striving after effect. In pure and mellow tone, with graceful gestures and the most complete self-control, this youth of seventeen played just as might some finished artist who has already reached the pinnacle of fame."

THE AGE, February 23, 1909: "Leo Cherniavsky is a violinist with remarkable powers of execution. He plays enthusiastically, with warmth of expression, great energy, resolutely, and acquires a big tone from his instrument. In the forte passages his bow trembles under his hand. Every note of his double-stopping can be plainly distinguished, and his harmonics are of delightful purity of tone. He possesses an astonishing staccato, his climaxes are stupendous, and he secures a beautiful pianissimo. To a real artistic temperament he unites a sincerity of purpose whereby he seems to vibrate not an instrument, but the soul of the composer whose composition he unfolds."

SYDNEY MORNING HERALD, October, 1909: "His flawless intonation and the pure, sonorous volume of his instrument were delightful. He takes liberties like all followers of the Russian and Polish schools; but he strikes a responsive chord in the heart of all lovers of classical music, and inspires one with an enthusiasm such as players of the stereotyped ultra-correct school cannot hope to emulate. He plays humanly; and strikes a responsive chord in the heart of his hearers; he enlivens the imagination by the brilliance of his technique."

CALCUTTA, THE ENGLISHMAN, January 4, 1912: "He displayed that unerring technique and complete command of the instrument which is only to be found in violinists of first rank."

MONTREAL DAILY MAIL, January 10, 1916: "Leo Cherniavsky gave a brilliant rendition of the difficult Tchaikowsky Concerto with a wealth of execution that amazed the audience."

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FORECAST OF HAVANA MUSICAL SEASON, 1916-17

Musical Courier Correspondent Writes of Torrid Cuba From Hot Saratoga—Rudolph Ganz, Bracale Opera Company, Ethel Leginska, Albert Spalding, Loretta del Valle and André Benoist Among Those to Appear

Saratoga Springs, N. Y., August 20, 1916.

If our esteemed editor can betake himself to Long Beach to recuperate from an attack of tonsillitis (in C sharp major) and also deport himself at the tennis tournaments held at Forest Hills, the poor, sweltering Havana correspondent of the MUSICAL COURIER cannot be blamed for leaving torrid Cuba to take a warm rest cure in Saratoga with the intention of storing energy for the coming season in Havana, which will be a busy, very busy one indeed. Havana will have a musical season the coming winter such as it has never had before, and every outlook points to its being a very successful season. The "habaneros" whose European trips have been denied on account of the war have all come to spend their summer and fall in the United States. Not one of them will go through New York, for fear of "poliomyelitis," so they will have to forego their cherished enjoyment of a month of opera at the Metropolitan, as is their custom.

Returning to Havana early in November, all will be anxious to welcome Rudolph Ganz early in December; the Bracale Opera Company, which opens at the National Theatre on December 26; Ethel Leginska in January; Albert Spalding and his assisting artists, Loretta del Valle, soprano, and André Benoist, accompanist, in February; and later the opera company which will be formed among the Metropolitan contingent.

Andrea de Segura, the noted basso, financially backed by Pelayo Garcia and Orestes Ferrara, two prominent Cubans and art patrons, will take to the National Theatre early in May, after the Atlanta season, a company headed by Geraldine Farrar, Giovanni Martinelli and Pasquale Amato.

Two important dramatic stock companies from Madrid and Barcelona will also visit Havana this winter.

Doings at Saratoga

Returning to Saratoga, it was very gratifying to find, upon arriving here, that horse racing and dancing and movies were not the only attractions.

On August 9 Alma Gluck gave a song recital at Convention Hall, and on the 12th John McCormack, assisted by Florence Austin, violinist, offered another one.

Anton Hoff, assistant conductor at the Metropolitan, played the accompaniments for Mme. Gluck in splendid manner. Edwin Schneider accompanied Mr. McCormack and Miss Austin.

Another interesting event of the season has been the joint appearance, in the ballroom of the Grand Union Hotel, of Paul Swan, America's "premier danseur classique," in conjunction with Kennedy Freeman, a brilliant young pianist.

FRANCISCO ACOSTA.

Marguerite Bériza an Excellent Equestrienne

Few women are enjoying sports more than Marguerite Bériza, the superb soprano who won a succession of triumphs this summer at Ravinia Park, Chicago, appearing



MARGUERITE BERIZA,
Enjoying a comfortable jaunt to a rehearsal.

in many of her leading roles. The Chicago press was unanimous in its praise and regretted that Mme. Bériza had not been heard last year with the Chicago Opera Association in such roles as Tosca, Santuzza and Marguerite.

The snapshot reproduced herewith shows the popular soprano on her favorite steed going to a rehearsal.

Mme. Bridewell Signs Five Years' Contract With Pathe Phonograph Company

Carrie Bridewell, the well known contralto, recently signed a five years' contract with the Pathe Phonograph Company, whereby she will make records for that organization exclusively. This fact is significant of the success

which Mme. Bridewell's records have achieved among the clientele of this company.

In November, Mme. Bridewell will appear at the Hotel Biltmore, New York, in the series of morning musicales which have become so justly popular with the musical public of the metropolitan district. On the same program with her will appear Giovanni Martinelli and Luca Botta, tenors of the Metropolitan Opera Company.

Mme. Bridewell recently returned to New York from a delightful trip in her new Pierce Arrow car, in which she journeyed as far as Manchester, Vt. Mme. Bridewell also plans to make a trip to Seal Harbor, Me., and to Lake Placid, N. Y., in the car.

To those who have become ardent admirers of this singer's consummate art, it will be welcome news to learn that she may give up some days to teaching, owing to the very many requests she has received.

Music, when soft voices die,
Vibrates in the memory;
Odours, when sweet violets sicken,
Live within the sense they quicken.

—Shelley.

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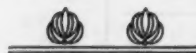
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